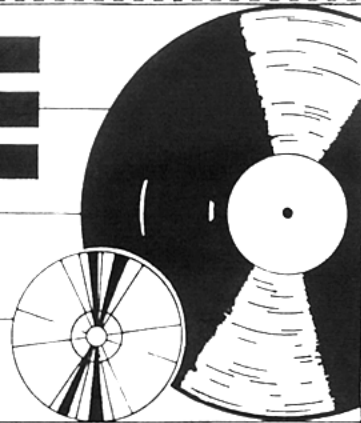


FILM SCORE MONTHLY



#74, October 1996 \$2.95

ACTION SCORES IN THE '90s

by DOUG ADAMS

CINEMUSIC '96

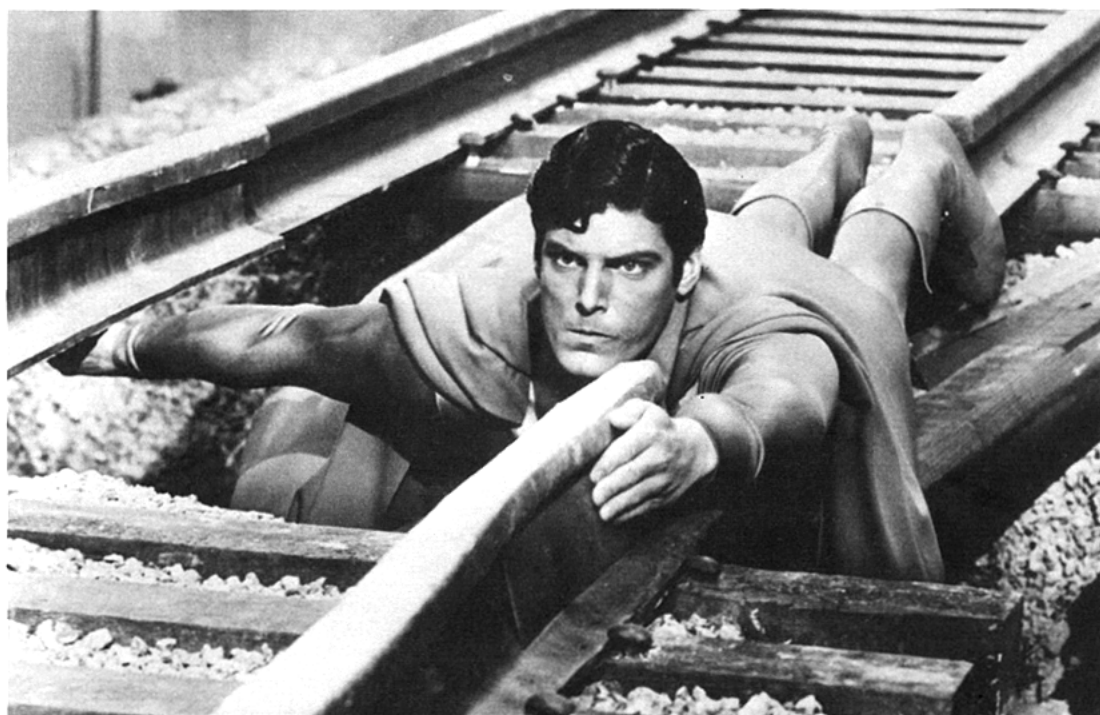
**ZHAO JIPING
JOHN BARRY**

**CONFERENCE
REPORT**

**VIC MIZZY
INTERVIEW**

**A TRIBUTE TO
THE GHOST AND
MR. CHICKEN**

**MAIL BAG
CD REVIEWS
TRADING POST**



WHAT HAPPENED?



FILM SCORE MONTHLY

Issue #74, October 1996

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Graphics: William Smith

Cover: Christopher Reeve in *Superman*, and Arnold Schwarzenegger in *Eraser*. One time on the Vineyard, my dad, trying to find a patient's house, accidentally went to the house of Christopher Reeve's brother. My dad said, "I'm sorry, I must have pulled up the wrong driveway," and Reeve's brother said, "Well you can just go back out the wrong driveway."

We make magazines of extraordinary magnitude. We forge our traditions in the spirit of our ancestors. You have our gratitude.

Thanks to Televised Sporting Events, the Easiest Word in the English Language to Lip-Read: "Bullshit."

The Soundtrack Handbook: Is a free six page listing of mail order dealers, societies, books, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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Checks payable to *Film Score Monthly*. First class/airmail shipping only. Address corrections requested. Send to Film Score Monthly, 5967 Chula Vista Way #7, Los Angeles CA 90068, USA. Thanks!

Football starts at 10AM? It's 90 degrees in November? There is no public transportation? Could it be... I'm in Los Angeles? Yes! I made it out here and have settled in. My new contact information is at left; my street has a funny name. I thank the kind people who have made me feel at home so far.

A few issues ago I complained about the overuse of the same pieces of film music in current movie trailers, providing a short list of cool things I wished were used instead, like David Shire's *The Taking of Pelham One Two Three*, of which I produced a promo disc earlier this year. To my delight, one of the opening-weekend TV commercials for *Larger Than Life*, the Bill Murray elephant movie, was tracked with *Pelham* in its latter half. I assume this came from the CD, since it would be the only stereo source, and it's an MGM film. The only irony here is that what was once music for a cutting-edge crime thriller is now a Bill Murray elephant movie. But I still think it's cool.

Elfman Signing: Creature Features in Burbank (1802 West Olive Ave; ph: 818-842-9383) has tentatively scheduled a Danny Elfman CD signing for some time in December, to promote *Mars Attacks* and *Music for a Darkened Theater 2*. At press time, this is *extremely* tentative; call the store for more info. Also a possibility is a Jerry Goldsmith signing for *Star Trek: First Contact*, but this is even less confirmed. Again, call them.

Publications: *Erich Wolfgang Korngold* is a new book by Jessica Duchon in the "20th Century Composers Series" of Phaidon Press Limited (Regent's Warf, All Saints Street, London N1 9PA, England). It's 240 pages, paperback, £14.99, ISBN 0 7148 3155 7. The book covers the composer's entire life, with only a few chapters devoted to his film music.

Pro Musica Sana: This Miklós Rózsa organization recently published a new issue of its journal, and intends to restart many of its activities following the composer's death last year. Send \$4 for a copy of the new publication, PMS 53, which features loving and detailed remembrances of Rózsa's life, and coverage of his memorial services. Contact John Fitzpatrick, 319 Ave C, Apt 11-H, New York NY 10009. In England, write to Alan Hamer, 86 Bow Lane, Finchley, London N12 0JP.

TV Watch: *Musicals Great Musicals: The Arthur Freed Unit at MGM* is a one-hour documentary scheduled to air on PBS' *Great Performances* on Wednesday, December 4. Check local listings.

Laserdiscs: Disney has released a new special edition laserdisc of *Something Wicked This Way Comes*, with James Horner's score isolated in mono on the analog channels. • The new laserdisc of *The Satan Bug* (United Artists, 1965) features Jerry Goldsmith's terrific, modernistic score isolated with sound effects on the secondary audio tracks.

LA Philharmonic Short Films: The Los Angeles Philharmonic will be producing a series of short 15-20 minute films by major directors, with scores by top Hollywood composers conducted live in concert by Esa-Pekka Salonen. Already paired are David Newman and computer animation from designs by Yoshitaka Amano; Jerry Goldsmith and Paul Verhoeven; Danny Elfman and Tim Burton; Alan Silvestri and Renny Harlin; and Elmer Bernstein and a director to be announced. The series will premiere in 1998 with the Newman film, and is being masterminded in part by agent Richard Kraft.

Web Sites: Former *Star Trek* composer Ron Jones has started the first film scoring "school," Emotif University, held over the Internet. Classes focus on

electronic scoring, an analysis of his "Best of Both Worlds" *Trek* score, and more; <http://emotif.com>. • Do you want to visit film music web sites? Go to <http://www.filmmusic.com> for links to other sites. • *Film Notes: Music from the Movies* is a soundtrack radio show airing in numerous markets. Look up www.classicaliscool.com for details. • The Spanish film music publication *bs magazine* is now on-line; visit <http://www.geocities.com/Hollywood/7539>.

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572), Soundtracks Unlimited (310-839-1193) and Super Collector (714-839-3693) in this country.

Promos: The Kraft-Benjamin Agency has prepared a promo CD for Basil Poledouris, *Honor and Glory*, including unreleased music from *Big Wednesday* (1978), *Amerika* and *Zoya* (TV), and "The Tradition of the Games" (1996 Olympics opening ceremony). • Although Milan canceled the Maurice Jarre album to *Sunchaser* (new Michael Cimino film), a small number of demo/radio promo discs (in cardboard slipcases) were produced. • There is a new composer promo of Derek Wadsworth's *Space 1999: Year Two* circulating.

Recent Releases: MCA has issued on CD (for the first time) *Willy Wonka and the Chocolate Factory* (Anthony Newley, Leslie Bricusse, 1971). • TVT has issued *four more* of its TeeVee Toons television theme collections, grouped by decade. There are literally dozens of previously unreleased title tunes; most are originals, although there are a few re-creations. • Spanish label Vinilo has released Jose Nieto's music to *Bwana*, an acclaimed new Spanish film dealing with racism.

Record Labels and Their Records:

CDG: Due before the end of year are George Fenton's scores to *In Love and War* and *The Crucible*. (*Multiplicity* has been canceled.)

DRG: Due early 1997 are the single-CD compilations *Italians Go to War Vol. 1, Literary and Drama Classics* and *Action and Adventure Classics*.

edel America: Due 1997 (whenever the movie comes out) is *Amanda* (Basil Poledouris).

Fifth Continent: Due next year is an expanded 50th Anniversary edition gold enhanced-CD of *The Best Years of Our Lives* (Friedhofer).

GNP/Crescendo: Imminent are *Star Trek: First Contact* (Jerry and Joel Goldsmith, enhanced CD) and a 30th Anniversary *Star Trek* TV CD, featuring previously unreleased music from: "The Trouble with Tribbles" (TOS, Fielding), "Heart of Glory" (TNG, Jones), "The Inner Light" (TNG, Chattaway), "The Visitor" (DS9, McCarthy) and "Heroes and Demons" (Voy, McCarthy), plus each title theme. Aren't acronyms for *Star Trek* TV shows silly? Forthcoming are *Alien Nation* (David Kurtz, TV movies) and *Fantastic Television* (compilation). Forthcoming is *Greatest Science Fiction Hits 4*, to be recorded by Dennis McCarthy and orchestra.

Hollywood: Due Nov. 19: *Ransom* (James Horner). Nov. 26: *Breaking the Waves* (various).

Koch: Due February are the two newly recorded Miklós Rózsa albums: 1) Film Noir: *The Killers*, *Double Indemnity*, *The Lost Weekend*. 2) Concert Works: Violin Concerto, Concerto for Orchestra, Andante for Strings. Also due February is the newly recorded Alfred Newman CD: *Wuthering*

Heights, Prisoner of Zenda, Dragonwyck, David and Bathsheba, Prince of Foxes, Brigham Young.

Marco Polo: Due by the end of the year is Erich Wolfgang Korngold: complete *Another Dawn*, 8-minute ballet from *Escape Me Never*. Planned for February/March are Hugo Friedhofer: suites from *The Rains of Ranchipur*, *Seven Cities of Gold*, *The Lodger*, Overture from *The Adventures of Marco Polo*; and Bernard Herrmann: complete *Garden of Evil*, 13-minute suite from *Prince of Players*. Just recorded in Moscow, hopefully for release in mid-1997, are Alfred Newman: *Hunchback of Notre Dame* (approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes); and Max Steiner: complete *King Kong* (73 minutes). All of these are conducted by Bill Stromberg, and reconstructed/restored by John Morgan.

MCA: Due December 3 is the long-awaited Danny Elfman compilation, *Music for a Darkened Theater Vol. 2*, with previously unreleased music.

Milan: *Larger Than Life* (Miles Goodman) is out. Due Jan. 14 is *Crash* (Howard Shore). Jan. 28: *Angel Baby* (Australian film). Feb. 11: *Maurice Jarre at the BBC* (live concert). The *Dead Poets Society* reissue (Jarre) is now going to be a Peter Weir compilation album, planned for some time in 1997.

Play It Again: This English label has reissued its *Dr. Who & Other Classic Ron Grainer Themes* CD

as *The A to Z of British TV Themes: The Ron Grainer Years*, with a new cover. Forthcoming is a CD of the music to the '70s British TV series, *Arthur of the Britons* (theme by Elmer Bernstein, score by Paul Lewis). Due next March is the oft-delayed *Get Carter: The Film Music of Roy Budd*. Expected by summer 1997 is the long-anticipated book, *The Music of John Barry*.

PolyGram: Due Dec. 10, is *Portrait of a Lady* (Wojciech Kilar). *Eighth Day* (foreign film) will be out in 1997. PolyGram has delved into the 20th Century Fox catalog and will be reissuing *Doctor Dolittle* (1967, Leslie Bricusse) in 1997.

RCA Victor: The *Star Wars* individual 2CD set reissues are due in early 1997, to coincide with the Special Edition re-releases: Jan. 14: *Star Wars*. Jan. 28: *The Empire Strikes Back*. Feb. 18: *Return of the Jedi*. John Williams's scores will be presented in virtually complete form, in chronological order, in many cases remixed from the original elements.

Rhino: The 2CD set of *How the West Was Won* (Alfred Newman) is planned for Jan. 28. Due April or May 1997 are a long-awaited CD of *Poltergeist* (Jerry Goldsmith, 1982, expanded, 66 minutes), and *The Simpsons: Songs in the Key of Springfield* (Alf Clausen, score/songs).

Silva Screen: *Bad Moon* (Daniel Licht), *Cinema Century* (100 Years of Cinema, 4CD set) and *The*

Cult Files (2CD set, 60 TV/cult film themes) are out (compilations are re-recordings). Due Feb. 18: *Space and Beyond* (space-oriented film collection). • Silva has also recorded seven more compilations for release next year (two of them 2CD sets). Also due in 1997 are several more Hammer film music albums, all from the original soundtracks, from David Wishart's Cloud Nine subsidiary.

Sony Classical: Sony's long-postponed expanded issue of *Star Trek: The Motion Picture* (Jerry Goldsmith) is now planned for January or February. • John Williams's two new albums recorded in London (a various-composers film music album and the premiere recording of his bassoon concerto, *The Five Sacred Trees*) are still planned for spring.

Varèse Sarabande: Expected out by the time of this issue is an expanded *Vertigo* (Bernard Herrmann, original recording, 65 min.) and *Hollywood '96* (cond. Joel McNeely). Expected Nov. 19 were *Xena: The Warrior Princess* (Joe Lo Duca), *Set It Off* (C. Young), *Mother Night* (Michael Convertino), *Stephen King's Thinner* (Daniel Licht), *The First Wives Club* (Marc Shaiman). Elmer Bernstein has recorded *To Kill a Mockingbird* (over 40 minutes) with the Royal Scottish National Orchestra for spring 1997 release. Joel McNeely has recorded a new Herrmann album in Scotland also for release next year, but Varèse is not announcing yet what's on it. (This way, nobody can boot it first!) •

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>Bound</i>	Don Davis		<i>Michael</i>	Randy Newman	Revolution
<i>Breaking the Waves</i>	various	Hollywood	<i>Michael Collins</i>	Elliot Goldenthal	Atlantic Classics
<i>The Crucible</i>	George Fenton	CDG	<i>The Mirror Has Two Faces</i>	M. Hamlich, Streisand	Columbia
<i>Daylight</i>	Randy Edelman	Universal	<i>Mother Night</i>	Michael Convertino	Varèse Sarabande
<i>Dear God</i> (indeed)	Jeremy Lubbock, James Patrick Dunne		<i>One Fine Day</i>	James Newton Howard	Columbia
<i>The English Patient</i>	Gabriel Yared	Fantasy	<i>Palookaville</i>	Rachel Portman	
<i>My Fellow Americans</i>	William Ross	TVT	<i>The Portrait of a Lady</i>	Wojciech Kilar	London
<i>The First Wives Club</i>	Marc Shaiman	Work, Varèse (score)	<i>Ransom</i>	James Horner	Hollywood
<i>Fly Away Home</i>	Mark Isham		<i>Romeo + Juliet</i>	C. Armstrong, M. De Vries	Capitol (songs)
<i>Ghost and the Darkness</i>	Jerry Goldsmith	Hollywood	<i>Shine</i>	David Hirschfelder	Philips
<i>High School High</i>	Ira Newborn	Beat/Atlantic (songs)	<i>Sleepers</i>	John Williams	Philips
<i>I'm Not Rappaport</i>	Gerry Mulligan		<i>Space Jam</i>	James Newton Howard	Warner/Atlantic
<i>Jerry Maguire</i>	Danny Bramson, sup.	Epic Soundtrax	<i>Swingers</i>	various	Hollywood
<i>Jingle All the Way</i>	David Newman		<i>Thinner</i>	Daniel Licht	Varèse Sarabande
<i>Larger Than Life</i>	Miles Goodman	Milan	<i>To Gillian on Her 37th Bday</i>	James Horner	
<i>Long Kiss Goodnight</i>	Alan Silvestri	MCA	<i>Twelfth Night</i>	Shaun Davey	Silva Screen
<i>Mad Dog Time</i>	Earl Rose		<i>Unhook the Stars</i>	Steven Hufstetter	

UPCOMING FILMS

Joel Goldsmith has co-composed around 20 minutes of the *Star Trek: First Contact* score, mostly for the early synth/Borg sections of the film. Dad Jerry was tied up completing *Ghost and the Darkness*. • Yes, James Horner replaced Howard Shore on *Ransom*. • This list is in need of serious updating ("Bernard Herrmann scores *Taxi Driver*!"). This will be done next issue.

ANGELO BADALAMENTI: *Lost Highway* (d. David Lynch).

JOHN BARRY: *The Horse Whisperer*, new James Bond film (?), *Amy Foster*.

ELMER BERNSTEIN: *Buddy* (d. Caroline Thompson).

SIMON BOSWELL: *The Eighteenth Angel*.

BRUCE BROUGHTON: *Fantasia Continues* (transitions), *Simple Wish*.

PAUL BUCKMASTER: *Murder in Mind* (w/ Nigel Hawthorne, Mary-Louise Parker).

STANLEY CLARKE: *Dangerous Ground*.

RAY COLCORD: *Heartwood* (with Jason Robards).

BILL CONTI: *Napoleon, Dorothy Day*.

MICHAEL CONVERTINO: *Last of the High Kings*, *Jungle 2 Jungle*.

STEWART COPELAND: *Four Days in September* (d. Bertolucci).

MYCHAEL DANNA: *Kama Sutra*.

JOHN DEBNEY: *Relic*.

PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp), *Hamlet* (Kenneth Branagh).

RANDY EDELMAN: *Gone Fishin'*, *The Sixth Man*.

DANNY ELFMAN: *Mars Attacks!* (d. Tim Burton), *Men in Black*.

STEPHEN ENDELMAN: *Keys to Tulsa, Così*.

ROBERT FOLK: *Bloodstone*.

JOHN FRIZZELL: *Beavis and Butt-Head*, *Alien: Resurrection*.

RICHARD GIBBS: *That Darn Cat*.

PHILIP GLASS: *Bent*.

ELLIOT GOLDENTHAL: *Voices, Batman and Robin*, *The Butcher Boy* (d. Neil Jordan).

JERRY GOLDSMITH: *Fierce Creatures*, *Deep Rising*.

MILES GOODMAN: *Til There Was You* (co-composer w/ Terence Blanchard).

CHRISTOPHER GUNNING: *Firelight*.

WILBERT HIRSCH: *An American Werewolf in Paris*.

LEE HOLDRIDGE: *Twilight of Golds*.

SØREN HYLDGAARD: *Eye of the Eagle* (adventure film).

MARK ISHAM: *Night Falls on Manhattan*

(d. Sidney Lumet).

IGGY POP: *Brave* (d. Johnny Depp).

MICHAEL KAMEN: *101 Dalmatians*.

BRIAN KEANE: *Illtown* (d. Nick Gomez), *Stephen King's Night Flier*.

JAN A.P. KACZMAREK: *Washington Square* (Agnieszka Holland remake of *The Heiress*, w/ Jennifer Jason Leigh).

KEVIN KINER: *The Pest* (w/ John Leguizamo).

JOHN LURIE: *Excess Baggage* (w/ Alicia Silverstone).

HUMMIE MANN: *Sticks and Stones*.

WYNTON MARSALIS: *Night Falls on Manhattan*, *Rosewood*.

ALAN MENKEN: *Hercules* (animated).

MARK MOTHERSBAUGH: *Independence* (d. Tamra Davis).

RANDY NEWMAN: *Cats Can't Dance* (songs and score, animated).

THOMAS NEWMAN: *Larry Flynt*.

MICHAEL NYMAN: *Mesmer*.

JOHN OTTMAN: *Snow White in the Dark Forest*, *Apt Pupil* (d. Bryan Singer, Ottman also editor).

BASIL POLEDOURIS: *Amanda, The War at Home* (Martin Sheen, d. Emilio Estevez), *Going West* (action, Dennis Quaid, Danny Glover, d. Jeb Stuart).

Murder at 1600 (w/ Snipes), *Starship Troopers* (d. Paul Verhoeven), *Break-*

down (w/ Kurt Russell).

RACHEL PORTMAN: *Honest Courtesan*, *Marvin's Room*.

GRAEME REVELL: *Spawn*, *The Saint*.

RICHARD ROBBINS: *La Propriétaire*.

LEONARD ROSENMAN: *Mariette in Ecstasy*.

WILLIAM ROSS: *My Fellow Americans*, *Out to Sea*, *Evening Star* (sequel to *Terms of Endearment*).

ERIC SERRA: *The Fifth Element* (d. Luc Besson).

MARC SHAIMAN: *Mother* (d. Albert Brooks), *Ghosts of Mississippi* (d. Rob Reiner), *In and Out*.

HOWARD SHORE: *The Game* (PolyGram film).

ALAN SILVESTRI: *Contact* (d. Zemeckis), *Tarzan: The Animated Movie* (Disney), *My Best Friend's Wedding*, *Fools Rush In*.

SHIRLEY WALKER: *Turbulence* (action).

JOHN WILLIAMS: *The Lost World* (d. Spielberg), *Seven Years in Tibet* (from director of *The Lover*).

PATRICK WILLIAMS: *The Grass Harp*.

CHRISTOPHER YOUNG: *Kilronin* (thriller with Jessica Lange).

HANS ZIMMER: *Prince of Egypt* (animated musical, Dreamwerks), *Bishop's Wife*, *Old Friends*.

READER ADS

FEE INFO: Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Film Score Monthly, 5967 Chula Vista Way #7, Los Angeles CA 90068. Or, send ads over E-mail: ldkendal@unix.amherst.edu.

Please note: FSM does not accept ads buying or selling bootleg titles. Said CDs will be omitted—no more grace period.

WANTED

Styllanos Dracoulis (13 Pefkon St, 14122 Athens, Greece; fax: 0030-01-364-2889) is looking for contacts to buy soundtracks in Japan.

Jason A. Horoechak (3149 Birch Road, Philadelphia PA 19154; ph: 215-637-4057) wants on CD: *Bad Dreams*, *The Blob*. Will pay top dollars!

Georges Michel (80 chemin du Roucas Blanc, 13007 Marseille, France) is looking for *Pino Donaggio: Symphonic Suites* (Varèse Sarabande CD Club).

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125; ph: 617-825-7583) is looking for many different recordings, including on LP: *American Idea Part One: The Land*, Ford-TV AL-1 (R. Rodgers), *Challenge of the Salt*, MVC-1001 (C. Bernstein), *Quilp*, Chappell 12574 (A. Newley), *Restless Breed*, Chevron CH-3 (R. Kraushaar), *Smugglers*, Smug S-1001 (L. Murray). Will buy or trade from extensive collection. Looking for worldwide trading contacts for imports, obscure/private/promo material, studio-only material. All lists welcome.

Joe Orndorff (1854 Churchill Terrace, West Linn OR 97068; ph: 503-656-5614; 72520.172@compuserve.com) is looking for *Boys from Brazil* (Goldsmith), *Quo Vadis* (Rózsa) and *Battle of Britain* (Goodwin/Walton) on CD.

George Pimenides (42 Kolokotroni, Keratsini 18756, Greece; new tel/fax: 1-4009008) wants LPs: *Aliki My Love*, *Land of the Pharaohs/Gunfight at OK Corral*, *Flavia la Momaca*, *Yojimbo*, *Angels from Hell*.

Margaret Rose (1 Ash Road, Bebington, Wirral L63 8PH, England; ph: 011-44-151-645-9838) wants the following on CD: *To Dance with the White Dog* (Gouriet), *Showdown in Little Tokyo* (Frank), *La Revolution Française* (2 CDs, Delerue), *Seven Samurai/Rashomon* (Hayasaka), *Liquid Sky* (Tsukerman), *Flower Planet/Roboshow* (D. Newman), *Awakenings* (R. Newman), *Cookie* (T. Newman), *Cage* (Weatherwax), *Oceanscape* (Goldstein), *Steadfast Tin Soldier* (Isham), *A Summer Story* (Delerue), *Tokyo Blackout* (Jarre), *Return of the Musketeers* (Petit). Will buy or trade; send wants list, or large trades list is available upon request.

Sjibold Tonkens (Arubastraat 6, 9715 RW Groningen, Holland; E-mail: Sybold.

U.S. Soundtracks on Compact Disc: *The First Ten Years:* Over 1500 listings for U.S. films 1985-1994: title, composer, record label/number, and estimated value. Also includes photos, complete Varèse Sarabande and Bay Cities discographies, collector's market overview, more. Send \$9.95 plus \$2.50 shipping U.S. (first class), \$3 Canada or \$5 rest of world (air mail) to: Robert Smith, 330 N Wyckles Road, Decatur IL 62522. U.S. funds only.

Tonkens@Asci.iaf.nl) is looking for the CDs *Film Music by Toru Takemitsu Vol. 1, 2 and 6*, on JVC Japan. Has interesting titles for trade.

FOR SALE/TRADE

Marco Brolis (Via S. Francesco n° 4, 25038 Rovato, Italy) has for sale/trade the following CDs: *Man on Fire*, *White Mischief*, *Papillon*, *Is Paris Burning?*, *Innerspace*. Send your offer/trade.

G. Roger Hammonds (365 Glen Avenue, Kingsport TN 37665) has for sale or trade lots of soundtracks on CD, vinyl albums and vinyl 45s. Send long size SAE for lists.

Stephen Harris (28 Bundanoon Road, Woronora Heights, NSW 2233, Australia) has the following CDs for sale: *The Boy Who Could Fly* (Broughton), *Kings Row* (Korngold, cond. Gerhardt), *2010* (Shire), *Starman* (Nitzsche), *Music from Hitchcock Films* (Varèse, Ketcham cond.), all in excellent condition.

RP Merritt (PO Box 67942, Rochester NY 14617) has for sale or trade LPs: *Buffalo Bill* (Rustichelli), *Stagione de Sense* (Morricone), *Col Cuore e Gola*, *7 Fratelli*, *Giorni be Civita*; CDs: *The Living Daylights*, *The Witches of Eastwick*.

A. Ong (7401 Ridge Blvd, 5A, Brooklyn NY 11209) has for sale CDs: (1) *Frantic* (Morricone), \$20. (2) *Machine Gun McCain* (Morricone), \$25. (3) *Sneakers* (Horner), \$10. (4) *Sleeping with the Enemy* (Goldsmith), \$30. (5) *Phantasm/Phantasm II* (Myrow & Seagrave), \$20. Add \$1 first CD, 50¢ each add'l S&H.

Murray Schlanger (225 W 83rd St #5-O, New York NY 10024-4952) has the following CDs for sale only, all in perfect condition: 1) *Goldsmith SPFM Tribute* (absolutely authentic with booklet). 2) *Cherry 2000*. 3) *The Witches of Eastwick*. 4) *Flesh + Blood*. 5) *Raggedy Man*. 6) *Boys from Brazil* (Japanese). 7) *Runaway*. 8) *Boy Who Could Fly*. 9) *Suspect*. 10) *Dragonslayer*. 11) *The Bear*. 12) *The 'Bubs*. 13) *Man on Fire*. 14) *The Last Starfighter* (SCSE). 15) *Indiana Jones and the Temple of Doom*. 16) *High Road to China*. 17) *Under the Volcano*. 18) *Krull*. 19) *Jagged Edge*. 20) *Lionheart Vol. II*. 21) *Tai-Pan*. 22) *Under Fire*. 23) *SpaceCamp*. 24) *Shipwrecked*. 25) *In Harm's Way*. 26) *Day of the Dolphin*. 27) *Proud Rebel*. 28) *Papillon*. 29) *Jane Eyre* (Williams TV). 30) *Stars 'n' Bars*.

A.J. Taylor (356 Squirrel Path, Charlottesville VA 22901; ph: 804-973-2995) has rare original LP soundtracks for sale: *Vivi o Preferibilmente Morti* (Ferrio) s* Near Mint, *Vaticano II* (Lavagnino, 2LP set) *Mint, *L'Assoluto Naturale* (Morricone) *Excellent, *Svegliatle e Uccidi* (SP 8018, Morricone) *Near Mint, *Captain Horatio Hornblower* (Delye label, Far-non) m* Near Mint. Write or call in your offers. Free auction listings upon request.

FOR SALE/TRADE & WANTED

Lisa Baglini (35 Hazel Street, Salem MA 01970; 508-745-4973 M-F 9-4pm only) wants LPs, tapes or CDs of *Rock n Rule*, *The Hidden* and *The Last Dragon*. Old LPs for trade as well.

Rob Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) wants on CD: *Unforgettable*, *Species*, *Virtuosity*, *Tales from the Hood* (Christopher Young promo CDs), *Harry and the Hendersons* (Broughton, preferably on cassette), *Link* (Goldsmith). CD for sale: *Babe* (Westlake and dialogue), \$5. Has huge collection of cassettes from recent films for sale for \$5 each. Write for list. Can also dub

some rare, promo and "other" CDs. Write or call for list.

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CONCERTS

California: Jan. 17, 18—Peninsula s.o., San Mateo; *Lawrence of Arabia* (Jarre), *Philadelphia Story* (Waxman).

Massachusetts: Dec. 14, 15—Plymouth s.o.; *Miracle on 34th Street* (Broughton).

Pennsylvania: Feb. 14, 15—NE Penn s.o., Scranton; *The Godfather* (Rota), *Moon River* (Mancini), *French Medley* (various), *Tribute to David Lean* (Jarre).

Texas: Feb. 6, 9—Dallas s.o.; big film music concert, program to be announced.

Australia: Feb. 6—Melbourne s.o.; *Carmen Fantasy* (Waxman).

Germany: Dec. 18—Philharmonic Orch., Heidelberg; *Star Trek: The Cage* (TV, Courage).

The Hollywood Bowl Orchestra is touring Brazil; they will be in Rio de Janeiro on Nov. 30, and São Paulo on Dec. 1, 2. They will be playing film music selections from their 13 CDs on Philips Classics.

The Florida s.o. is touring Florida with a big film music concert. They will be in Tampa (Jan. 3), St. Petersburg (Jan. 4), Fort Myers (Jan. 5), and Clearwater (Jan. 6).

The Hamburger Symphoniker in Germany has a film music concert planned for January 30, 1997.

For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Thanks go to John Waxman of Themes and Variations who provides the scores and parts to the orchestras. See his web site at www.serve.com/tmv/. (Professional inquiries only, please.)

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- (4) *Living Daylights, The* (Barry) Warner Bros.
- (5) *No Way Out* (Jarre) Varèse
- (6) *Spellbound* (Rózsa) Stanyan
- (7) *Steel Magnolias* (Delerue) Polydor
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7. **Body Heat** (Ltd. issue) Barry
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24. **Mystic Warrior** (promo) Fried
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 43. **Star Trek: Astral Symphony** various
 44. **2010** Shire
 45. **The Temp** Targorn
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 52. **Who Framed Roger Rabbit + Story Disc** (2 CDs) Silvestri
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 56. **The Bride** Jarre
 57. **Class Action** Horner
 58. **Das Boot** Doldinger
 59. **Dreamscape** Jarre
 60. **Hocus Pocus** (promo) Debnay
 61. **Innerspace** (promo issue) Goldsmith
 62. **Jagged Edge** Barry

63. **La Professionell** Morricone
64. **Manhunter** various
65. **Moon Over Parador** Jarre
66. **Mountains of the Moon** (promo issue) Small
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 Article 99, Danny Elfman
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 The Eiger Sanction, John Williams
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 Fish Called Wanda, John Du Prez
 For Love or Money, Bruce Broughton
 Freddie's Dead: Final Nightmare, Warners
 Freejack, Trevor Jones
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 Hard Bounty (import), Enzo Milano
 Hardware (import), Simon Boswell

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 Hello Again, William Goldstein
 Hook, John Williams
 Indiana Jones and the Last Crusade, John Williams
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 Is Paris Burning?, Maurice Jarre
 Jennifer 8, Christopher Young
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If you hated the August cover story, "The Top Ten Scores of the '90s"—you're not alone! I expected this article to get strong positive and negative reaction, and the response was indeed strong, but almost exclusively negative. Some people were seriously, deeply turned off by both the writers' selections and style. What can I say? It's too late now.

If you were offended by this article, I am sorry, and believe me I have learned my lesson. This is not to say I may never print such a piece again, but I will make sure it is better labeled, of better taste, and placed into context as opinion/humor, although few found this one funny. (Some weren't sure if it was a joke or not—the actual selections were serious, except for maybe *Disclosure*.) On the purely factual side, orchestrator Tim Simonec phoned to tell me that Graeme Revell left *Falling Down* without ever writing a note.

A couple of people commented that this article stank and I should run more of the serious analyses of a single score, as I have in the past about *Young Sherlock Holmes*, *The Taking of Pelham One Two Three*, and *The Player*. Well, I went out of my way to place the *Player* article in the same issue as the ten-best piece—the idea being if you didn't like one, at least there was a different approach ahead a few pages.

Finally, even if you totally hated this article, please register that it has done one worthwhile thing: Provoke discussion as to what scores have risen to the top of the heap since 1990. There is little consensus thus far; some lists are polar opposites. If you have picks and ideas, send them in!

...As a recent FSM subscriber I've enjoyed reading the soundtrack news and articles. I did take exception that Rózsa, Moross and Friedhofer were omitted from John Walsh's article on the ten most influential film composers and felt their exclusion left a gaping hold in his commentary, but that type of stuff is subjective. It's his opinion and I'm glad he took the time to write and support his choices.

When I received the August issue with the Best Scores of the '90s article I thought, how odd it's only mid-decade, but let's see what Gordon and Friend have to say.

My conclusion: not much. Their choices, with the exception of *Tombstone*, *The Shawshank Redemption* and *JFK*, left me cold and their whole article was so mean-spirited it was actually difficult to finish.

Not only is their vocabulary—such as it is—limited (there are other adjectives in the English language that can be used besides their repeated use of "shitty," "shit" and "sucks") but their snide and downright rude remarks about Holly Hunter, Dana Delany and Sharon Stone had absolutely no business in a magazine about music (or any place else for that matter) and betray that they are most likely two immature young men who must be terrified of women and also have a great deal to learn about writing.

They even seemed to dislike the very choices they made and ignored Horner's

Braveheart; Jones and Edelman's *Last of the Mohicans*; and the wonderful *Little Women* by Thomas Newman. Mark Isham's *A River Runs Through It* was also sorely missed.

I can normally glean something out of anything I read, even if the writer's opinion is repugnant, but if the point of their article was somehow supposed to be satirical they truly missed the mark. And if they were serious I can only pity their insecurity and lack of insight into music and film.

But the saddest part of all: they wasted time out of my life.

Lukas, I wish you better luck with future articles and hope the next contributing writers take their subjects more seriously and write with more positive goals. I believe you owe that to your readers.

Steve Stromberg
PO Box 534
Woodacre CA 94973

...Forget about trying to justify the exclusion of *The Hunt for Red October*, *Total Recall* and *Dances with Wolves* from the Top Ten Scores of the '90s list. Despite their greatness, they are automatically disqualified because they were all released in 1990, which is actually the last year of the 1980s. Because there was no zero A.D., decades begin at 1 and end at 10, making 1980 the last year of the '70s, 1970 the last year of the '60s, and so forth. This means that when New Year's Eve 1999 comes we'll all make fools of ourselves for thinking it's the turn of the century.

Regarding Jack Gordon and Louis Friend's article, I responded with the usual mixed bag of agreement and disagreement. But there was only one thing that I found downright pathetic, and that was the inclusion of *Disclosure* on the list. Laughter may be good for the soul, but if that is the only score upon which the two writers could agree, then that says a lot more about them than it does Ennio Morricone. I strongly disagree with the inclusion of several other scores on the list, such as *Ed Wood* and *Tombstone*, but this disagreement stems from the fact that there are better scores from which to choose, not that these scores are bad themselves. But *Disclosure* is bad, period. Another thing counting against the article is the relative anonymity of its writers. I have no idea what kind of tastes Gordon and Friend have, so I cannot accurately weigh their judgments against their prejudices. If Lukas had written the article, for instance, I would've been familiar enough with his musical predilections to take his probable inclusion of *Heavenly Creatures* with a grain of salt. Ditto for Jeff Bond, John Bender, Andy Dursin, or any of FSM's other regulars. I also found Gordon and Friend's smug and obnoxious writing style nauseating, but I've been nitpicky enough for one letter.

Owen T. Cunningham
3 South Road
Ellington CT 06029-3029

...Was that Best Scores of the '90s piece serious? I'm not being funny, I just honestly don't get it (if it's not a parody of some kind). Except for *Basic Instinct* and *Disclosure* (both weak efforts) I can't remember a note of music from any of these films. Goldsmith and especially Morricone have done far better work than those cited in the past six years. Williams is influential but hardly original, and *Seven* is effective more as a sound mosaic than a score. If I

may be so bold here are ten scores I would choose as being excellent '90s film work:

Il Dr. Graessler (Morricone), *The Russia House* (Jerry Goldsmith), *The Specialist* (John Barry), *The Field* (Elmer Bernstein), *Godzilla vs. Queen Mothra* (Akira Ifukube), *Black Robe* (Georges Delerue), *Eve of Destruction* (Philippe Sarde), *Ripoux Contra Ripout* (Francis Lai), *Judicial Consent* (Christopher Young) and *The Star Maker* (Ennio Morricone).

I feel these scores not only enhance their respective films but they make great listening on their own.

Robert P. Merritt
PO Box 67942
Rochester NY 14617

...While Jack Gordon and Louis Friend's Ten Best Scores of the '90s generally reeked, it was an interesting overview. Apparently, these two felt the jingoistic scores were exceptionally good. It almost seems like they had to throw in *Schindler's List* to "clear the palate," as it were. I would like to respond with my list of the ten best scores of the '90s, to date:

1. *Forrest Gump*, Alan Silvestri (1994): Alan Silvestri has come into his own after his triumphant *Back to the Future* trilogy scores. It seems like he has broken out of the "action film" stereotype to compose a score to one of the best films ever made. Starting with "I'm Forrest... Forrest Gump," to cheering on our hero in "The Crimson Gump," while finally residing over "Jenny's Grave" near the end, he has created a touching score. It's an album with a melodic tune that perfectly reflects the life of Forrest Gump, while accentuating it all the way.

2. *Apollo 13*, James Horner (1995): Yes, we could have done without the dialogue; it does create a great atmosphere especially before the "Spirit in the Sky" cut, but it works horrendously regarding Walter Cronkite's speech. Everything else on this album works well, from the classic '70s songs, to the excellent "All Systems Go—The Launch"; I loved that horn solo. I also could've done without Annie Lennox rendering the theme, but it's okay.

3. *Batman Forever*, Elliot Goldenthal (1995): What an exciting score! Elliot Goldenthal has done more to invoke the exciting, dark, mythical world of *Batman* than Danny Elfman ever did. True, Elfman's first *Batman* score is excellent. But this soundtrack probably contains more action than the film it represents. I totally enjoy the new *Batman* theme; "Perpetuum Mobile," "Victory" and "Nygma Variations" should not be missed.

4. *Jurassic Park*, John Williams (1993): With each new Spielberg film, John Williams creates perfect scores, for perfect characters, and things that can only exist in our imaginations—or the computer's imaginations (can a computer imagine?). One would expect the *Jurassic Park* theme itself to be an action score, since that is what the film basically is. Just see it as a tribute to the dinosaurs—the dinosaurs that once majestically tramped across the land. And hey, I also enjoyed the little *JFK*-conspiracy "Dennis Steals the Embryo" tribute cut, too. The album has some horrible sequencing, with the first part of "Welcome to Jurassic Park" actually being the first part of the end credits! "Remembering Petticoat Lane" is also a mysterious cut, perfectly enhancing Dr. Hammond's speech about the flea circus.

5. *Sneakers*, James Horner (1992): In a few years, I expect James Horner to eclipse even John Williams. Although, after that insipid *Courage Under Fire* score, I'm still not convinced... yet. Sadly, this album presents the film score as more a series of orchestral arrangements rather than how the cues are represented in the film. Tragic. We need a re-release for this soundtrack! I need to have that cool music that's used during the scene where the Sneakers prepare for a long night of waiting. I also would like to have the spooky jazz music used for the opening credits sequence. But who can forget the cuts "The Escape/Whistler's Rescue" or "The Hand-Off"? I can't. I will admit, though, that the horrendous "And the Blind Shall See" cut should have been reworked, except for its opening bars.

6. *Robin Hood: Prince of Thieves*, Michael Kamen (1991): After his wonky *Die Hard* scores, Mr. Kamen succeeds with this highly original and awe-inspiring album. Starting with one of the best themes in recent years, the listener is treated to a very exciting action score. "Little John, and the Band in the Forest" and "Training—Robin Hood: Prince of Thieves" should be listened to with an open mind. This CD also includes a nice collection of rock songs; Bryan Adams has managed to write an exceptional love song that succeeds within the film score, rather than being presented as an excuse to include it (unlike Whitney Houston's *The Bodyguard*). For another great CD in this vein, check out Kamen's *The Three Musketeers* (1993).

7. *Rudy*, Jerry Goldsmith (1993): To paraphrase young Indy, "Nobody saw this movie but me?" Go rent the film, and then purchase the CD. Jerry Goldsmith is the best man to score your sports film. Now, we need him to score a baseball film [*Mr. Baseball*? -LK], and since someone else did *Tin Cup*, we should get him to do another golf movie. If you're expecting a rousing, *Hoosiers*-type score—you're right. The reason I like Jerry Goldsmith, however, is that he always scores for what's on screen, and presents his albums in that sequencing. Treat yourself to this album, and close your eyes while listening to "Waiting," "Back on the Field," "The Plaque," and "The Final Game," which, like a John Williams end-credits cut, combines all the themes together to create a rousing sequence. And, for those of you really heading to Notre Dame this year, plop "To Notre Dame" in your walkman for a surreal experience.

8. *With Honors* (1994): *With Honors* is a soundtrack comprised of several rock bands, but it demands attention. This is one of those perfect rock movie albums, unlike *The Nutty Professor* or *Judge Dredd*. There are some wonky cuts on here—mostly mixes. But, the Pretenders' cut, "Forever Young," Kristin Hersh's "Your Ghost," and even "Blue Skies" sung by master hair himself, Lyle Lovett, are terrific. And yes, you may remember Madonna's "I'll Remember" being associated with this film. The song is terrific, the video is even better. Fans of alternative music might like this CD, but it is missing a real good song from the film: the anthem when the Warner Bros. logo comes up. Also, dialogue could've worked well on this CD, too; we needed the line, "Good-bye Corky—hello Bessie!" before Lindsey Buckingham's "On the Wrong Side."

9. *Star Trek VI: The Undiscovered Coun-*

try, Cliff Eidelman (1991): One of the best *Star Trek* scores since *The Wrath of Khan*. Deep and dark, Eidelman brings out the bad in space; he uses his overture too much, but "Clear All Moorings" invokes the best memories of this film, while "Death of Gorkon" and "Revealed" give us the resounding flipside. Admittedly, "Sign Off" is a horrible title, but I enjoyed Cliff's use of Alexander Courage's original *Trek* theme. Too bad Dennis McCarthy didn't listen to this score while preparing a theme for Soran or the Nexus for his tepid *Generations* soundtrack.

10. *The Shawshank Redemption*, Thomas Newman (1994): I have to agree with our two reviewers here. *Shawshank* is a brilliant CD. Beginning with "May," the listener is treated to an album that could've been released like Joel McNeely's *Shadows of the Empire* soundtrack. "Rock Hammer" is a good cut showing Andy's reluctance to fit in with Shawshank life, and "Suds on the Roof" has to be one of the best cuts of the year—Andy has finally found a way to enjoy life at Shawshank... he can make other lives better. "So Was Red" and "End Title" should not be missed. A true epic score all the way.

Ryan Pomirville
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...I'm sure you've already received a fair share of mail about the "Best Scores of the '90s," but I'm curious why you didn't mention the following:

Rudy (Goldsmith): One of my favorites as well as Sunday sports shows'.

Hudsucker Proxy (Burwell): It's fun just to see what themes he'll steal from classical composers and then exploit. Isn't it? [Yes, but he credits them. -LK]

StarGate (Arnold): Is David Arnold not worthy of serious discussion yet?

Scent of a Woman (Newman): Surprised none of Thomas Newman's stuff was mentioned. [It was—*Shawshank*. -LK]

Across the Sea of Time (Barry): If you haven't heard this, it's truly one of the best scores I've heard... period.

Forrest Gump (Silvestri): I'm sure this one was too PC for your list, but it's still a great score full of wonderful themes.

Dave (Howard): Just a happy, nice score.

And was *Jurassic Park* too pretty for you? Just curious. Also, *Alive* (James Newton Howard) is another of my favorites from the 90's so far.

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...I was disconcerted while reading "The Ten Best Scores of the Nineties" in the August issue to find a vicious attack on actress Dana Delany in the midst of the *Tombstone* analysis. For years now the public has been bamboozled into believing that thin (anorexic), exotic (grotesque) women are the appropriate models of femininity. Must we now endure direct assaults on those who are actually attractive in, of all places, a publication about film music?

Kim Holston
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I won't go out of my way to defend this comment, but I did find it interesting in that it uncomfortably exposed the ways in

which men do classify women in awful ways. (I also like Beavis and Butt-Head because the characters foreground the fact that teenagers who watch MTV are idiots.)

...In response to Jack Gordon and Louis Friend's "Ten Best Scores of the '90s" article, here is my (short) list of overlooked '90s efforts: Graeme Revell's *Child's Play 2* was a gem, terrifically ferocious "monster movie" music that would do Hans Sater proud; Shirley Walker's orchestrations were the icing on the cake. Thomas Newman's *The War* is likewise excellent, with one of his loveliest main themes and his typically creative atonal sounds. Lastly, Georges Delerue's *Curly Sue* was an overlooked score with a beautiful theme.

Thanks to Daniel Schweiger for his great interview with John Carpenter and Shirley Walker (#72). Thank goodness this excellent composer is getting the assignments she deserves. For fans of her work on the *Batman* cartoon series, check out the excellent new *Superman* 'toon, with a great, Williamsesque theme.

Robert Knaus
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I still haven't seen the new *Superman*, but former *Star Trek* composer Ron Jones wrote a terrific music library for a short-lived, early Saturday morning CBS *Superman* cartoon around 1988. The Williams feature-film theme was actually licensed and arranged by Jones for the main title; Jones also had his own *Superman* theme which he used throughout the cues.

...Let's all congratulate Jack Gordon and Louis Friend on what read like FSM's first drug-assisted article. I mean, I knew that interviewees have on occasion been sloshed, but having our writers imbibe wine (or inhale nitrous oxide?) adds to the wacky fun. It helps that they inserted pretty solid film-scoring efforts among all those non sequiturs, like that "Yes" off by its lonesome in the *JFK* review. Since the boys mentioned *The Silence of the Lambs*, I have to recite along with Clarice: "Your anagrams are showing, Doctor. Louis Friend, Iron Sulfide... commonly known as Fool's Gold!" Hmm... coincidence, "Louis"?

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"Jack Gordon" and "Louis Friend" are indeed pen names, part of FSM's writer-protection program. However, I assure everybody that I did not write that article, and I hope my writing style has become consistent enough for people to believe me. I personally do not use pseudonyms in *FSM* (unless they are for something short, in which case they will be "Al Kaholic" level obvious), for two reasons: 1) I am generally not inhibited about saying what I feel and attaching my name to it. 2) I always assume people will find out anyway if it's me, and then not only will I be disliked for my strong opinion, but I'll look stupid for trying to hide it.

...I must disagree with what seems to be the general opinion about David Arnold's *Independence Day* score, which is often classified as "excellent." I respect Mr. Arnold's scores as much as any other composer's efforts—and I did enjoy *Young Americans*—but does ID4 really deserve all the merit it has been given? To me, the action music sounds too loud (lots of brass and percussion, coupled with cool synthe-

sizer effects) and heavy-handed, which can easily induce a major headache after two-and-a-half hours of cities and alien spacecrafts being blown to pieces. Although Mr. Arnold speaks (#71) of the various themes he composed for the film, I cannot single out any of them, since they ultimately become lost in the orchestral frenzy that dominates the film. His associations, too, are obvious, i.e. trumpets underline the heroic deeds of the jet fighters, while the alien invasion is, of course, scored as a march (echoes of Darth Vader, perhaps?).

I must confess that I hated the film, whose absurd solutions probably intended to offend the viewer's intellect: Jeff Goldblum's father sneezes and he promptly realizes he can use a computer virus to jam the alien communications? Give me a break! Does someone actually get paid to write this kind of crap? There are too many characters (far more than the film can handle) and that probably impelled Mr. Arnold to write his multiple themes. Unfortunately, he got lost in the process. The use of a unifying, more recognizable theme might have saved the score. As it is, however, ID4 is just a noisy John Williams rip-off. And a bad one, at that.

But, again, what could one expect from such an effects-laden film? I strongly believe that better scripts would arise the best in many gifted composers, including David Arnold, who shouldn't waste his time on high-concept films like ID4. I certainly cannot blame him for the imbecilic plot turns, but he ought to win the Big Mac award of this summer, for conceiving a lame score that perfectly suits such a lame movie.

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I agree entirely, although I cannot blame someone personally for wanting to make a ton of money. Critical reaction to the *Independence Day* score has actually been muted and negative in this magazine. For once, people are realizing that this mega-action orchestral score really isn't very good. Unfortunately, there are no doubt many more people out there for whom it is their first symphonic-related album. (Scary!) By the way, Arnold, fresh off his success on this score, and able to pick and choose his next projects, has reportedly turned down blockbuster films left and right, which is just fine with me.

...I received FSM #72 today. I am really glad to find a big article titled "The Collected Works of Akira Ifukube." You have reviewed these titles in *FSM* already, but this time the reviews by Kyu Hyun Kim are more detailed and will be helpful for people who cannot read Japanese. Akira Ifukube is a great composer, and I hope these reviews interest people in his works.

However, there is an error in the reviews. Kim wrote, "[The CDs] are not compilations or reissues at all. The majority of the selections have not been released on LP or CD." Actually, these are reissues of LPs. In 1981-82, King Records in Japan released an LP series consisting of 10 volumes (K22G-7043 through -7052) with the same title as the CDs. Volumes 1 and 2 of the CD series are straight reissues of the former LPs. Volumes 3 through 10 are expanded editions; asterisk marks (*) indicate the tracks added for the CDs. These LPs were commercial releases, not promos

or bootlegs. However, I guess they were not easily available in foreign markets.

By the way, why are selections from the late '40s and early '50s films dubbed from film stocks? The biggest reason is that for many of these films, music performances were recorded directly into the optical film soundtrack with sound effects at the same time. So music-only magnetic tapes did not exist in the first place. I think *Godzilla, King of the Monsters* (1954) was one of the earliest magnetic tape recordings of film music in Japan.

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I'm sure my fearless writers, Kyu Hyun Kim and John Bender, join me in thanking Mr. Suzuki for the timely information. I received several nice comments on these Ifukube reviews; by the way, they have gone a long way to introduce at least one person to Ifukube's work—me!

...I wish to bring several *erratum* in your issue #73 to the attention of your readers. These include: 1) Mr. David Schecter's statement (p. 9) that others were unsuccessful in their attempts to record *Them!* is absolute rubbish. I have had such rights since the mid-1970s, when photocopies of the conductor's and full-scores were prepared for me by the late Danny Franklyn, and which the composer autographed and marked for the undersigned with recording suggestions. This piece was not recorded by Fifth Continent for economic reasons, a fact which Mr. Schecter was fully aware of when he wrote me in 1995. 2) The comment on page 13 regarding the use of a cue by Alexandre (not Alexander) Tansman is in error. Tansman composed and recorded the first *Since You Went Away* score, which was rejected by Selznick and replaced by the Steiner score. The Tansman cue was later tracked into the film when Steiner refused to score the scene in question. 3) On page 15 Adolph Deutsch is listed as the sole composer of *Action in the North Atlantic*. This is incorrect, as William Lava composed original music for three scenes (I have autographed photocopies of Lava's sketches).

On unrelated matters, I was saddened to learn of the death of Miles Goodman, with whom I worked on *Teen Wolf*. He was a delightful person, and we often shared "horror stories" about the imbeciles who are hired to manage the various film studio music departments. Secondly, I could not agree more with David Coscina's review of ID4, which in my opinion is the nadir of 1990s film music: banal, derivative, and totally uninspired. Please find enclosed an article from our local paper of the Maxivision film, *The Edge*, scored by Nigel Westlake. Another case of totally inappropriate music for a film.

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The article in question is a short write-up of said film, *The Edge*, a travelogue of Australia's Blue Mountains shot in a super-big format projected onto a screen six stories high. The music is described by the article as a "heady mix of digeridoo, percussion, orchestra and voices," and by Mr. Lasher as "Some of the worst music ever!" Composer Nigel Westlake also scored *Babe* (1995).

VIC MIZZY

Interview by JEFFREY K. HOWARD

It's impossible for anyone *not* to be acquainted with the music of Vic Mizzy. We'll spare you the lyrics to *The Addams Family*—everybody knows them—but between that famous ditty and his equally memorable theme song for *Green Acres*—and his music for such Don Knotts films as *The Ghost and Mr. Chicken* and *The Reluctant Astronaut*—he made an unforgettable mark on '60s film and TV. Jeffrey Howard managed to speak through his choking awe and reverence to conduct the following: -LK

Jeffrey Howard: *In preparing for this interview I couldn't find any information on your background. So I guess my first question is where were you born and raised?*

Vic Mizzy: I was born and raised in Brooklyn, New York and I started to take piano lessons when I was four and a half years old.

JH: *Were you a professional musician?*

VM: Yes, I was a professional musician. I played piano for weddings and banquets.

JH: *When did you arrive in Hollywood?*

VM: Well, I've been in Hollywood a few times for different assignments but I always returned to New York. I moved here in 1963.

JH: *I understand you wrote popular songs before writing scores for film and television.*

VM: I was a songwriter and arranger and I had a lot of big hits. "My Dreams Are Getting Better All the Time" (1945), that was the biggest hit I had. [It ranked #1 on the charts.] "The Jones Boy" (1954), "Choo'n Gum" (1950) and "The Whole World Is Singing My Song" (1946) and many, many others as they say.

JH: *What were your musical influences growing up in Brooklyn?*

VM: The radio. Listening to the radio, going to the music library and listening to all the recordings. I listened to serious music only. I wasn't permitted to play popular songs until I was about 13 years old.

JH: *Just classical music?*

VM: Only classical. I was a very good pianist.

JH: *Any classical composer you admired the most?*

VM: No. I liked them all.

JH: *Hollywood producers have labeled your style of music as having the "Vic Mizzy Sound." How would you describe this unique style?*

VM: I like to experiment with different instruments more than a lot of other people and I had to do it before the electronic field started dominating the business. For instance, I was the first composer to use the harpsichord to cue music on *The Addams Family*. I played the harpsichord on that show. On *Green Acres* I used different instruments. I used a maestro clarinet attached to an electronic gadget and it could play in any register. I also used the bass harmonica, which was brand new at the time and performed by Tommy Morgan.

JH: *So that is the mysterious sound that comes across like a piglike grunt.*

VM: That's it. And I was the first guy to use the fuzz guitar and the wah-wah guitar in the opening of *Green Acres*. The lead guitar was played by Tommy Tedesco, who is the best guitar player in town. I wanted to use instruments that nobody uses. I took chances. A lot of my colleagues would call me up and ask, "What did you use? It sounds so different."

JH: *Is it true that Eva Gabor couldn't sing a note?*

VM: That was the biggest luck-out. You see I made her talk it. I made her talk the song. I said sing it like you're a very sophisticated lady on Park Avenue. Talk it! Then the last line of the song it happened. It was the biggest luck out in music history. She hit the right notes with Eddie Albert, [singing] Green aaay-currs, we are theerrrr!

JH: *Did you orchestrate and arrange all your scores?*

VM: Every time.

JH: *You scored all five Don Knotts films for Universal Pictures, the first being The Ghost and Mr. Chicken in 1966. How did you come to work with film producer Edward J. Montagne?*

VM: I had scored my first picture at Universal called *The Night Walker* (1964) with Barbara Stanwyck and Robert Taylor, and I did a good enough job apparently that the studio said, use Vic Mizzy as much as possible. The head of music at Universal at the time, Joe Gershenson, called me up afterward and said, "Look, there is a picture I want you to do called *The Ghost and Mr. Chicken*. I want you to meet Ed Montagne." Ed was very impressed with my music and the picture became a classic as did all the Don Knotts movies.

JH: *Rumor has it that it was you playing the organ in the haunted house.*

VM: It is! It was I who played it. The organist hired to play for the session panicked and he couldn't play the organ. It was a big console. So I had to sit down and conduct from the organ and play the organ.

JH: *I noticed that at the start of all your films with Don Knotts the music starts at the Universal logo. It's such an original way to set the mood of the film. Was this your idea?*

VM: All my titles that I have in all of my movies... everything locks in. When a change or a credit comes in, a new sound or a new beat starts. This works because I laid out everything on a click track for the film editors and they worked with me. And I did a lot of other movies for Ed Montagne the same way. I always did that. I also directed the opening for *The Addams Family*.

JH: *Did you direct the opening for Green Acres?*

VM: I wrote the music and lyrics for *Green Acres* and I created the storyboard for the opening, but I didn't direct it.

JH: *I recently saw Angel in My Pocket with Andy Griffith and the music had the "Vic Mizzy Sound" but you did not do the score.*

VM: No no! It is rather odd that you mention that. I was supposed to score that.

JH: *It was produced by Ed Montagne and the same creative team that did the Don Knotts films. The music sounds like you did it.*

VM: I'm not sure but they may have used some of my cues from another picture. I think they used some of my music because they weren't happy with whoever the hell signed to do it.

JH: *Which was your favorite score from your films?*

VM: I like them all. I have fun with each one. You'll notice that all of the themes are very melodic.

JH: *The Vic Mizzy Orchestra were regulars on The Don Rickles Show in 1968. Did the orchestra appear elsewhere?*

VM: No, no! They were all studio men. They were hired for each particular job. I hired special musicians for that since some of the people that do my films were not available. I would always use Tommy Tedesco on guitar and Frank Capp on drums. They are all top guys. My key players I would always try to get for my assignments.

JH: *Are you still writing music today?*

VM: Yes. Right now I write all the time and I have my own electronic studio. I'm constantly creating music. I'm writing a lot of songs right now and doing very well with my music in commercials. "The Addams Family" is the number-one song today in commercials. It's the number-one song played at all sporting events. When a man is on third base you hear the organist go, da da da dum. It's all over the world. [Shortly after typing this interview I was watching a Red Sox-Mariners game, and sure enough "The Addams Family" blared out during a rally. -LK]

JH: *What are some of the commercials you have written for?*

VM: Honda, Nestle, and Shakey's Pizza.

JH: *Do you keep all your original scores or have you donated them to a library?*

VM: I still have them up in the attic. I have been asked by everybody to contribute them, which I'm going to do anyway.

JH: *Do you lecture anywhere?*

VM: I do, occasionally. I've guest lectured at UC Northridge and at UCLA. I do it once in a while because some of my friends ask me to do it.

JH: *I heard in the wake of the fire at Universal Studios a few years back that among the property destroyed were recordings of your movies and the famous piglike grunt instrument used in Green Acres.*

VM: It's true. I think they were destroyed. But I have copies. I have the original tracks. And I have more of the bass harmonica instruments.

JH: *Did you ever give a name to that piglike grunt instrument?*

VM: No. Each cue had a name but not the instrument.

JH: *Were any of your film scores released on albums?*

VM: No.

JH: *Does a collection exist of Vic Mizzy film music?*

VM: I've been trying to get MCA to release a Vic Mizzy themes on compact disc from all of the films I did.



JH: What was the response?

VM: This is something that is being worked on through different channels. MCA Records isn't too forward on doing movie stuff. I'm trying, though. I have all the recordings to do it.

JH: Until that day arrives we can still enjoy your music through your films. MCA Home Video has just released *The Ghost and Mr. Chicken*, *The Love God*, and *The Reluctant Astronaut* on tape and laserdisc.

VM: I have *The Love God* on my desk right now.

JH: I had an impossible task of trying to assemble a filmography of your work. All the books I reviewed did not include the works of Vic Mizzy. For a man whose career has spanned over 40 years in television and film and is not properly credited, is ludicrous. What's the problem?

VM: When a guy wants to write a thesis for his paper, he writes something about the music business and he never knows what the hell he is talking about. Some of these books they put out on copyrights, film music and songwriting are so stuffy. They write what really isn't so. I should know.

JH: If a film producer called you today and asked you to score a film, would you do it?

VM: Oh yeah! If you called me and said, "Vic, would you want to score this picture for me?" I would say sure.

JH: Well, we have come to the end. I can't thank you enough for taking the time to talk about your career. This has been a privilege.

VM: My pleasure and Jeff, don't forget, when the dealer has a six showing and you're sitting with twelve or thirteen, you stick, right?

JH: That's right!

VM: Just checking.

Jeffrey K. Howard resides in Las Vegas, Nevada.

The Ghost and Mr. Chicken

A Loving Remembrance by ANDY DURSIN

If you're a movie buff, it's always fun to ponder what movies made an impression on you as a child, sparking your interest in film. One of the first film experiences I can recall was watching "The Creature Double Feature" Saturday afternoons on Boston's Channel 56, WLVI-TV (now a member of the all-powerful WB network), a station that—from my humble casa in Rhode Island—frequently was filled with static and "snow," a term all but now erased from the face of the Earth (unless you have a degenerate cable system). "Creature Double Feature" was hosted for a while by some guy called "The Son of Svengali," who stood in the middle of a local TV station's cardboard castle set, wearing a suit likely culled from the Doug Henning collection, and talked about magic and horror movies with the help of his trusty rubber-chicken sidekick. Yes, it was bizarre, but it was also funny, and somehow it made the subsequent movies they screened more endurable; stuff like *Reptilicus*, *Burnt Offerings* and *The Sentinel*. While you can head down to your video store and rent most of these movies today (or turn on any basic cable channel overnight and find them), back then TV was the primary source to see such genre fodder outside of the theater, and the only way if—like me—you were a kid and relied on "Creature Double Feature" to transport you to other worlds and dimensions, away from the Smurfs and Saturday Supercade. Needless to say, "Creature Double Feature" brought those of us youngsters in the viewing audience an endless array of sci-fi/horror movies each week—some good (the Karloff-Lugosi Universal chillers) and some bad (the snow-filled picture frequently made such special effects inadequacies as the wires in *Reptilicus* easier to overlook).

So I remember sitting down one Saturday afternoon, turning the antenna to the northeast (it was a sunny day in the middle of January, so it was com-

ing in almost crystal-clear) and gearing up for another afternoon's worth of Creature Feature fun. This week promised something truly spectacular: yes, it was *The Ghost and Mr. Chicken*. At the time this transpired, Don Knotts was one of my heroes. He was on *Three's Company*, playing Mr. Furley to John Ritter's Jack and his two female roommates (I think they were Suzanne Sommers and that woman who does the psychic infomercials), so I was instantly captivated by seeing him in a cool haunted-house movie that looked like it could have been taking place down the street. [By the time Don Knotts joined *Three's Company*, Priscilla Barnes—Felix Leiter's shark-food wife in *Licence to Kill*—had replaced Suzanne Somers as the blond roommate. Obviously this invalidates Andy's entire article, and indeed his entire body of critical work. -LK] Sure, I had seen him in such classics as *The Incredible Mr. Limpet* and those comedies he made with Tim Conway (*The Private Eyes* is actually pretty funny), but to see a personal favorite of mine in a "Creature Double Feature" presentation? It was overwhelming. More exciting than an entire week of half-day dismissals at school for parent-teacher conferences.

Naturally, I enjoyed the movie, but the real lasting impression Alan Rafkin's cinematic opus made on this viewer was not the comedic antics of Knotts, but rather Vic Mizzy's deliriously insane, creepy, cooky and wickedly hip music score. It's the kind of music that remains firmly implanted in your mind forever, but you don't mind because it's so much fun. One has only to watch the opening title of *The Ghost and Mr. Chicken* to see and hear why: Mizzy's music starts off with low-register piano, throbbing bass and a tambourine—the perfect ingredients for the composer's "haunted house" motif, which comprises half of the main material for the score. The other half comes from Mizzy's contrasting motif for reporter Luther Heggs (Knotts), with an equally quirky theme set octaves higher, complete with xylophone accompaniment. These two themes shouldn't work together musically, but they do, in the composer's trademark melodious style. Throughout the remainder of the score, Mizzy weaves the two themes together into one dizzying (let's say Mizzying) mass of sound that's as infectious as any movie music ever composed.

The effects of the score made me want to go out and buy a soundtrack album—even at a very early age—but there's never been one. I could go on and on about why someone should issue an album, but let's leave it at this: Hopefully somebody out there will find the means to issue a *Ghost and Mr. Chicken* soundtrack, maybe even going so far as to include Mizzy's equally engaging score for William Castle's ghost comedy *The Spirit Is Willing* as well. Until that day comes, the world will remain as it is now, missing out on one of those scores that can only be called a "classic"—exempting only those who worship Don Knotts, write for *Film Score Monthly*, or watched the movie on the Creature Features matinee so many years ago. •

Classic "Wacky/Goofy/Fun" Scores: If you are inspired by this interview with the Master, Vic Mizzy, to seek out some more so-called "wacky" scores, here are a few...

Barbarella (Charles Fox, 1968): classic psychedelia.

Casino Royale (Burt Bacharach, 1967, Varese VSD-5265): Herb Alpert and the Tijuana Brass + Burt Bacharach equals a bachelor pad triumph.

Caveman (Lalo Schiffrin, 1981): the Ringo Starr movie.

Lifeguard (Dale Menten, 1976): Sam Elliot the 45 year-old lifeguard contemplating his life path... Andy mentioned this one.

Moon Over Parador (Maurice Jarre, 1988, MCA-6249): Maurice does the Caribbean. Andy sez: not wacky, but Lukas thinks otherwise.

Pee Wee's Big Adventure (Danny Elfman, 1985, Varese VCD-76281): Elfman does Rota. Coupled with *Back to School* on CD.

Soapdish (Alan Silvestri, 1991, Varese Sarabande VSD-5322): tangos.

What About Bob? (Miles Goodman, 1991): the composer tried to come up with "stupid" music. He succeeded.

Lukas would also like to mention the themes to *Danger: Diabolik* (Ennio Morricone, 1967) and *The Omega Man* (Ron Grainer, 1971) which he heard on that old POO LP. Andy would like mention Johnnie Spence's music to the live-action *Spider-Man* pilot from the late '70s, starring Nicholas Hammond. We should also mention the '70s classic *Enter the Dragon* (Lalo Schiffrin), but are too much in awe of its heroics.

Hey! You probably have favorite weird scores! Send a list to the Mail Bag!

CINEMUSIC 1996: SWISS-STYLE HOLLYWOOD GLAMOUR

by ROBERT HOSHOWSKY

Premieres screenings, retrospectives of the work of Europe's finest film composers, and a surprise visit from legendary actor Michael Caine were some of the highlights of this year's Cinemusic, The International Music and Film Festival. Held in Gstaad, Switzerland from March 1 to 9, the second Cinemusic was attended by some of the world's most famous film composers, including John "James Bond" Barry, Zhao Jiping, and Patrick Doyle, fresh from his latest project, *Sense and Sensibility*.

Cinemusic started with the screening of Charlie Chaplin's 1928 classic *The Circus*, complete with live accompaniment provided by American conductor Gillian Anderson. Later in the week, Ernst Lubitsch's silent film *Carmen* (1918) sprang to life with the help of a live score performed by the Basel Radio Symphony Orchestra, under the baton of Armin Brunner. Opening new films included *Toy Story*, *Sense and Sensibility*, *Leaving Las Vegas*, *Sun Valley*, *Devil in a Blue Dress*, *Cry, the Beloved Country* and also *The Scarlet Letter*, complete with a visit from director Roland Joffe.

Many of the people behind the films were there, including *Sun Valley* director He Ping, and the producers of *Toy Story* and *Cry, the Beloved Country*. American producer/director Margaret Smilow was also in Gstaad to film segments on Zhao Jiping for an upcoming documentary on the composer.

Retrospectives paid homage to European film composers, including Switzerland's Robert Blum, Italy's Nino Rota, and 1996 Cinemusic Award Winner John Barry. Films scored by these greats were screened, including *Chaplin*, *Out of Africa*, *Roma*, *Dances with Wolves*, *Gilberte de Courgenay*, *The Godfather*, *8½*, *The Tamarind Seed*, *Octopussy*, *Amarcord*, *Midnight Cowboy*, *Goldfinger*, *La Strada* and *The Cotton Club*. And just for kids, sound effects man and percussionist Yogo Pausch played along to the films of Buster Keaton.

Round-table discussions included "Music in the Silent Movies," "Charlie Chaplin and the Silent Movies," and "The Future of Film Music Scoring," moderated by Jeannie Pool from the Society for the Preservation of Film Music in Los Angeles.

The Gala Award Night featured German songstress Ute Lemper, who did a sultry cabaret-style show to the songs of Kurt Weill and others. The Cinemusic Award was presented to John Barry by his old pal Michael Caine; director Sydney Pollack (*Out of Africa*) later said a few words of congratulations via satellite hook-up from Los Angeles. This year's Henry Mancini fellowship was presented to Matthias Zimmermann, an up-and-coming Swiss composer now based in Los Angeles. Mancini was one of the people behind Cinemusic, along with director Blake Edwards and his wife, musical star Julie Andrews, who also live in Gstaad. Most of the music for Edwards' films was composed by Mancini, who was involved in preparations for Cinemusic right until the end. Mancini's widow, Ginny, was also in attendance at the Gala Night, along with "Goldfinger" lyricist Leslie Bricusse, Jack Haley Jr., director Roman Polanski and his wife, Emmanuelle Seigner, and producer Anant Singh. After the Gala, a talkative Michael Caine chatted with people at the door as they left the event.

Congratulations to Cinemusic's organizers for nine fun-filled days of glitz and glamour. See you next year!



Michael Caine's Presentation Speech

The 1996 Cinemusic Award was presented to John Barry by his old chum, Michael Caine (above left, photo by Lydia Pawelak). The following is Mr. Caine's brief but touching speech at the second Cinemusic Award Gala Night held on 9 March 1996. Mr. Caine flew to Gstaad direct from a four-month shoot in Miami just for the event: -RH

If you're a lucky actor, you make your first film. And if you're very, very lucky, you get a great composer to write it. I was very lucky. I made a film called *Zulu*, and the music was brilliant and helped to make the film a success.

If you're a slightly older actor, and you're very, very, very lucky, you get to star in a movie. And if you're very lucky, you get a great composer, which was John Barry, and the film was *The Ipcress File*. If you're very, very lucky, you have a great friend, and when suddenly things don't go right, and you have nowhere to live, he puts you up in his flat for eight weeks. And that's John Barry.

Looking back on it, the thought of having me as a house guest for eight weeks must have been an absolute nightmare. But for me, the first night was a nightmare. I'd just gone to bed. We'd been out to dinner, John and I and whoever—we were single at the time, both of us—I'd just gone to bed, and the piano started. It was one o'clock in the morning, and the piano kept on all night, and it just kept going, and I thought "To hell with this! I've got to find somewhere else to live." You know, you hear about these musical geniuses who sit up all night writing, and that's how John was.

At seven o'clock in the morning, I staggered out. I couldn't sleep, so I decided to get up. And just sitting there, sweat pouring off him, much thinner than he is now, he [John] really reminded me of Franz Liszt. I said to him, "What the hell were you doing all night?" And he said, "I've written this song." And I said, "What's it called?" And he said "Goldfinger." And so I was the first person ever in the world to hear "Goldfinger," and ever to see how John Barry works.

Once, I went to a rough cut of a Bond film, without the music on it, and I sat there. It's a unique experience to see a Bond film without any music. And

at the end of the film, I sat there and I thought, "That's the end of the series. It stinks. It's useless." And I hadn't even realized there was no music on it—I just watched it. And then, of course, John puts the music on, and it works. If you could ever see some of those great movies that you've seen without music on them, you'd think to yourself, "How the hell does anybody ever think they'd be a success? It's rubbish." I'm not saying the Bonds are rubbish; they're quite well-made films. What I'm trying to say is that the importance of music on a film is quite extraordinary.

Think back on all the hit movies that you can think of. Practically every single one will have some song or a piece of music associated with it. I just wanted to point out the importance of the film composer. When I finish a film, the last thing I say to the director with my dying breath at the end of the picture party is, "And who is going to write the music?" And if he'll say "My sister-in-law," I know we're dead.

The importance of music, especially to someone like me, who has no real musical talent whatsoever. But I adore music, and I adore film music, and the importance of music in films—and the importance of this festival—which is concentrated on this really important side, and neglected side, and such an important side as film music, is really incredible.

The reason I'm here is not just because I'm great friends with John Barry, which of course I am, and have been for a long, long period of time... It's because I think that John Barry is one of the greatest movie music composers in the history of the movies. I just got off a plane from Miami... I wasn't about to arrive here and give an award to someone who I didn't think was great, I'll tell you that!

The problem with John is that John is very retiring, very quiet, very shy. He's not a big man, and so when you see him, he doesn't sort of look great, so if you're not very careful, you may miss the fact that you're in the presence of a probable genius, and I don't want you to do that, because I'm going to invite him up here not to take this award. This is probably the first time in the history of awards that the award is heavier than the person receiving it.

Ladies and gentlemen, don't be fooled, this is a great, great man—John Barry.



ZHAO JIPING

Article by ROBERT HOSHOWSKY
Photo by LYDIA PAWELAK

In the not-so-distant past, only a handful of Chinese films made it to the West, and those that did were usually screened in "art-house" theaters for dedicated lovers of Chinese melodramas and action flicks.

Fortunately, films from the People's Republic of China are on the rise in North America. Directors like John Woo, renowned for his Made-in-China flicks *Hard-Boiled* and *The Killer*, are now working with major Hollywood talent like Jean-Claude Van Damme, John Travolta and Christian Slater in films like *Hard Target* and *Broken Arrow*. But there is another reason Chinese films are becoming more popular worldwide, and that reason is the music.

While the name Zhao Jiping may not be overly familiar, the work of China's top film composer has been heard in some of the country's most popular films of the past decade. His scores include the modern classics *Ju Dou*, *Raise the Red Lantern* and *Farewell My Concubine*. He has written the music for three films by renegade director He Ping; the latest is *Sun Valley*, a gripping Chinese western. Without Zhao's help, it seems unlikely that these and many other Chinese films would have become as celebrated as they are today.

Zhao Jiping and He Ping were recently in Gstaad, Switzerland for Cinemusic, The International Music and Film Festival, to attend the premiere of *Sun Valley*. While in Gstaad, American director Margaret Smilow shot footage of Mr. Jiping for an upcoming documentary on this popular Chinese composer.

Both Zhao Jiping and He Ping are key figures in the so-called Fifth Generation of Chinese filmmakers, which also includes directors Chen Kaige (*Farewell My Concubine*) and Zhang Yimou (*Ju Dou*, *Raise the Red Lantern*).

Born the fourth of seven brothers, Zhao Jiping was raised in the ancient city of Xi'an in central China. His exposure to culture came at an early age from his father, a humble painter who encouraged his musical abilities—and paid for piano and composition lessons.

"My connection to visual arts developed when I saw my father painting," said Mr. Jiping, 51. "I saw music in his paintings." The young Zhao graduated at the same time as the Cultural Revolution began in the mid-'60s. Despite the chaos, the talented young man—who was capable of both writing and conducting music—was accepted by the Shaanxi Academy of Opera Research to write model operas. It gave him the experience and inspiration he needed for his later work in films.

"The opera is distinguished by a wealth of musical traditions," said Mr. Jiping, who taught at the Academy for 21 years. "Many folk musicians attended the Academy, and so I was able to adopt many elements of their music."

Equally adept at folk music harmonies and orchestral compositions, Mr. Jiping believes a film composer must be like a painter, able to adjust his palette to the demands of each film.

"A great deal depends on his own response to the material, but the composer must also allow himself to be guided by the director's ideas. Only in orchestral works can you really express yourself, free of all obligations to others."

In his music for *Ju Dou*, Mr. Jiping used the xun, the oldest Chinese instrument. Made of clay, the xun is extremely difficult to play, since it is almost impossible to create more than one note with one breath. By choosing the xun, he helped to create an effect that "simultaneously expresses sexual longing and sadness and an otherworldly melancholy." He used the same instrument in *Farewell My Concubine*, but managed to create a completely different feeling.

To Mr. Jiping, movie music is all about feelings. Unlike some of his counterparts in the West, Mr. Jiping rarely uses synthesized music, preferring instead to use traditional and period Chinese wind, string, brass, plucked, and percussion instruments.

"For *Red Firecracker*, *Green Firecracker*, I used Chinese flutes to bring out an emotional expression of what the characters were going through," he said. "Chinese music is not so formulaic as Western music, and is much more systematic."

Nevertheless, Mr. Jiping admits there remains a strong Western musical presence in Chinese films, inspired by Hollywood Golden Age composers like

Max Steiner and Franz Waxman. "But we in China are now trying to create music which is distinct in its composition," said the soft-spoken composer.

Using whatever instrumentation he deems appropriate has earned Mr. Jiping the respect of China's greatest modern directors. For *Sun Valley*, a wild story with a wild landscape, he used a symphony, chorus, instruments from Mongolia and the Tang Dynasty to create an equally untamed score.

"Zhao is always trying to get the most original sound," said director He Ping. "We work together, and decide on a creative viewpoint, and stay true to that idea from the beginning." Only in post-production do the pair see—and hear—how the music will turn out.

"There are problems for composers to get into film music," said Mr. Jiping. "The composer has to be able to communicate and understand what the film and director are trying to express. In China, there are many great composers, but they might not be able to write for film."

In fact, Mr. Jiping is as powerful a figure in China's film industry as some directors. For the film *The Emperor's Song*, he requested that one of only two surviving sets of 2,000-year-old bells be shipped to Beijing "to get an accurate sound." His request was granted. It was only the second time in history the bells were permitted to be moved.

Still, every new film presents a fresh challenge.

"I always try to find a new way of writing music with each film because each is a multi-layered work of art, with many different meanings and expressions," he said. "The music has to express the theme of the film and becomes the leitmotif, and I try to integrate the music into the film. If you separate the music from the film neither would seem complete."

FILMOGRAPHY: ZHAO JIPING (Born August 20, 1945)

The Yellow Earth, Farewell My Concubine, Ju Dou, Raise the Red Lantern, Red Sorghum, The Big Parade, Story of Qiu Ju, To Live, Muting, Steel Meets Fire, Heart Strings, No Regrets About Youth, The Emperor's Song, Red Firecracker, Green Firecracker, Five Girls on a Rope, Sun Valley.

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THE FUTURE OF FILM MUSIC SCORING

by ROBERT HOSHOWSKY

Recording music for films using the latest technology has always been a big part of his job, but legendary composer John Barry maintains that the future of film scoring lies not in new gizmos, but in the past.

"I am the least technological kind of guy in the world!" said Barry during a round-table discussion on the Future of Film Music Scoring at Cinemusic, the International Music and Film Festival held in Gstaad, Switzerland. "The future is, sit down and write terrific music."

How technology affects the role of the composer today was just one of many topics covered during the lively discussion, which also touched on song-driven soundtracks, publication and preservation of film scores, ownership and rights, and concert performances of film music.

Joining Barry were panelists Jack Haley, Jr., producer of *That's Entertainment* and organizer of the Academy Award night; *Victor/Victoria* lyricist Leslie Bricusse; 1996 Henry Mancini Fellowship winner Matthias Zimmermann; and Anant Singh, producer of *Sarafina!* and *Cry, the Beloved Country*, a film scored by John Barry. The discussion was moderated by Jeannie Pool, representative from the Los Angeles-based Society for the Preservation of Film Music.

John Barry discussed several of his recent projects, including *Across the Sea of Time*. An epic in every way, it was filmed entirely in IMAX, a large-screen technology three times larger than 70 mm systems, with an equally impressive sound system.

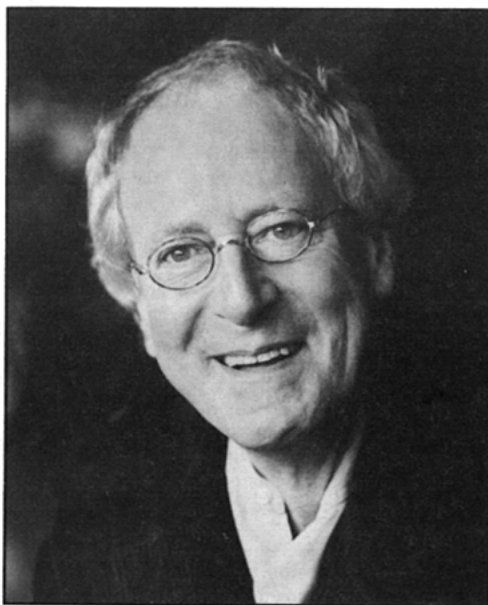


"It's not only an IMAX formula, it's also in 3-D, which makes it one of the most spectacular things you'll ever see," said Barry. "Audience-members wear headsets which resemble motorcycle helmets, and have four different channels in each earpiece."

Although an impressive film, recording the soundtrack for *Across the Sea of Time* was no different than any other. Barry and long-time engineer Shawn Murphy met with representatives from IMAX sound in London, and expected to find a studio jammed with dozens of microphones and other equipment.

"When we went into EMI Studio 1, there was one microphone," said Barry. "It was shaped like a human head with microphone ears, and very fine little microphones set in various places, and that was it," said Barry. "The purity and the quality of the sound is miraculous, but in terms of the composer's function, not one thing had changed at all. As the composer, I sit down at the piano and I write. So as far as I'm concerned, technology is in other people's hands."

Still, Barry couldn't resist taking a peek in the IMAX projection room. "They were all wearing



John Barry; photo by Lydia Pawelak

white, like doctors," he said. "Most projection rooms have things like *Playboy* and *Penthouse* around, old tins and rude remarks; this was like the most immaculate hospital room you've ever seen. I thought I was going to be operated on."

It was a great improvement from the time Barry did his first film-score recordings at MGM studios, where "the microphones were enormous, and the sound was disgusting. It was really like cotton wool; there was no definition."

Song-Driven Scores

While panelists agreed that technology—as far as improving the quality of the recording, is positive—another hot topic was the increasing number of song-driven scores. Leslie Bricusse, renowned for penning the lyrics to songs like "Goldfinger," said that songs used to be written for a specific film. Today, music deals are made before the script is finished, and often the lyrics have nothing to do with what's being seen on the screen.

"The songs aren't performed as songs, as they are in the Disney films," said Bricusse, "they are part of the background. John [Barry] was talking about *Sleepless in Seattle* earlier, which I think was one of the better song-driven pieces. I felt that the moods and the recordings were appropriate to the story. By contrast, I felt what happened in Warren Beatty's *Love Affair*, which was ill-timed after *Sleepless in Seattle*—the choice of songs was horrendous in that, and really intruded."

"That's Warren's taste," interrupted Barry.

Bricusse liked the way Bruce Springsteen's song "Streets of Philadelphia" was used in the film *Philadelphia*, and cited Woody Allen as a director who picks songs appropriate to the New York atmosphere.

Even with his many years in the movie business, Bricusse still gets shortchanged. Several years ago, he and Henry Mancini worked on a project called *Santa Claus: The Movie*, and were asked to write half a dozen songs.

"The famous *Superman* people, the Salkind bandits, made a deal with EMI to help them finish financing the movie, and instead of some of the lovely cues that Hank had prepared, they slotted in some EMI songs that they had agreed to use," said Bricusse.

Today, many film composers have become music

directors, responsible for creating their own music for a movie, and selecting appropriate music from other artists. John Barry did this very early on with 1969's *Midnight Cowboy*, by incorporating Harry Nilsson's tune "Everybody's Talking" into the score. For the period piece *Peggy Sue Got Married*, Barry used his music and songs reminiscent of the era.



"The selection of songs is so important," said Jack Haley, Jr. "In *Sleepless in Seattle*, there's a whole generation that never heard Jimmy

Durante sing before. But contemporary movies demand a contemporary soundtrack, like *The Bodyguard*. It's a Whitney Houston movie, and you've got to have her songs in it." Existing music is often used to create a "temp track" to a film, which helps give the director a musical focus. Sometimes a temp track is kept in the final film, which happened with *Cry, the Beloved Country*, when Barry and producer Avant Singh decided to keep a song by Enya in the film. "It demonstrates the combination of score and song in a film," said Singh.

Who's Right?

On the subject of copyright for composers and lyricists, panelists were extremely vocal. Years ago, studios owned all the music, including publishing rights. But a few composers like Henry Mancini kept some of the rights, and turned over copies of scores to the studio, and kept the original sketches, notes and orchestrations. The reason wasn't just financial, it was archival: studios often didn't take proper care of scores, and many were lost forever through poor storage or outright neglect.

Hollywood studios today are finally smartening up, and realize there's money to be made from old film scores. The Society for the Preservation of Film Music is negotiating the first series of full orchestrations for some classic film scores. "Hank owned 25% of 'Moon River,' and Johnny Mercer 25%," said Bricusse, "but he [Mancini] negotiated 50% of the publishing of the *Pink Panther* theme, which has been used in nine movies, 86 commercials, three TV series, and has earned probably a larger income than most Third World countries." Even young composers like *Sense and Sensibility's* Patrick Doyle are negotiating the right for their music to be performed by orchestras immediately on the film's release. In the past, there were enormous time lags between the release date and the availability of some or all of the score for public performances. It is not uncommon today for film composers to have their work conducted by others. A company called Themes and Variations, run by John Waxman, son of the legendary composer Franz Waxman, provides film-music scores and parts for orchestras to perform all over the world, including the music of John Barry. [See the concert list this issue for a schedule of some of these performances. -LK]

"I have a whole two-hour concert I've arranged and orchestrated myself," said Barry.

Next Issue: John Barry Interviewed! A transcript of Barry's Cinemusic press conference interview, moderated by Jeannie Pool, plus Robert Hoshowsky's own exclusive one-on-one talk with the composer.

What's Wrong With This Picture?

Action Scores in the '90s

by DOUG ADAMS

"Ours is a culture based on excess, on overproduction; the result is a steady loss of sharpness in our sensory experience. All the conditions of modern life—its material plenitude, its sheer crowdedness—conjoin to dull our sensory faculties."

-Susan Sontag

"Moderation is a fatal thing... Nothing succeeds like excess."

-Oscar Wilde

Success has its repercussions. During and prior to the early 1970s action films were considered to be as fecund a creative ground as any other for filmmakers.¹ The stigma of the silly, juvenile action film did not exist. Sure, action films were often dumb, but this was not equated with them as a genre. Dramas were often dumb too. If anything, it was the subgenres of action films—the monster movie and the disaster film, for example—that were looked down upon by some. In 1975, *Jaws* taught Hollywood that action films could make more money than they ever thought possible. By the advent of *Star Wars*, producers had thoroughly whetted their appetites for yet unseen profits, and it fell to the action film to appease that hunger. At this point, these films began to be conceived of as corporate products rather than artistic ventures.

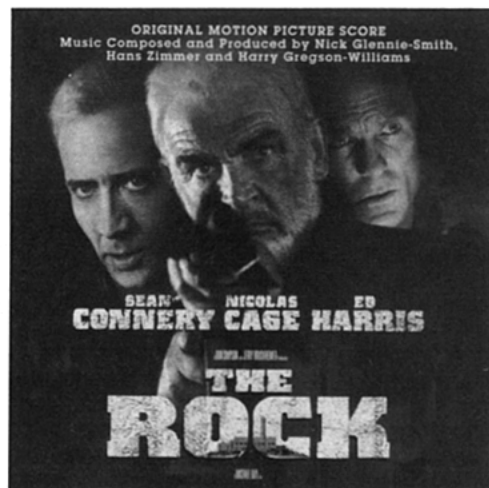
But, we know all of this. We've been told time and time again how *Jaws* and *Star Wars* changed the face of movie going, but so what? Things always change. Action films would be different today than in the '70s even if *Jaws* and *Star Wars* hadn't come along. What really matters is that these were the two films which changed everything. These were two very well made movies. The characters rang true, the stories held together, the production values excelled, etc. It just so happened that each told its story on a larger level than audiences were accustomed to. In Hollywood's eyes, this spectacle quality was what put them over the top. Producers figured that if X number of explosions and stunts worked for *Jaws*, then X² number of stunts should pull in even more money. And, of course, they were right. As films have adopted bigger-is-better attitudes, ticket sales have soared. Whereas *Jaws*' huge dollar draw was once seen as impossible, we now have a new all-time money-earning champ every few years or so. Quality, however (and as a direct result), has taken a turn for the worse. Today, high-quality action films are the exception. Body counts and carnage have replaced dramatic cohesion as the soul of these movies. Characters are purposely sketchy caricatures, lest they distract us from the special effects or slow the breakneck pacing. Action films have become exercises in sensory experiences, not storytelling. After all, the filmmakers have to work hard to keep their films packed with more special effects, CGI monsters, and car chases than their predecessors. Who can waste time on storytelling? Good storytelling almost never earns as much money as good explosions. It's just smart business. Financial advisors are probably thrilled, but much of the audience laments the bygone era.

Certainly, bad films cannot be accused of generating bad film music. There have been all sorts of precedents set for lousy films harboring outstanding scores. However, I would argue that action scores have devalued along with action films—maybe not because of the ineptitude of the films, but because of the shift in aesthetics. Again, these films want to make money (many need to in order to justify their ever-expanding budgets) and "bigger-is-better" applies to all aspects of the film. Every scene needs to exhilarate to survive. The filmmakers have been mainlining us adrenaline for so long that they can now only provoke a response by upping the dosage. Therefore, in their eyes, film music needs to be gigantic sweeps of immediately digestible non-substance. It cannot challenge—to add to a scene would be to distract—so it must be redundant, but redundant to the nth degree. (Notice how the phrase "redundant to the nth degree" is itself redundant.) It should not only tell us exactly how the scene wants us to feel, but it must *make* us feel it more than we ever have before. Under these demands it's amazing that film music can survive, much less thrive.

Yet, though it may be surviving, is action scoring really at the highest level it can be today? Yes, composers have a hard time now, but they always have had obstacles to overcome, and by all signs they always will. It is up to composers to do the best they can with whatever they've got and, in general, it just doesn't seem that they're doing that today. Undoubtedly it's difficult to pour one's efforts into a fundamentally flawed picture, but music is the one element that can shape the way the film plays. It ranks, I believe, above even acting in this regard. I thought Nicholas Cage gave a nice performance in *The Rock* this summer, but it certainly didn't influence the rest of the film. Music can raise the level of an inferior picture a few notches. It obviously can't save any film, but it can alter the audiences' perception of a film as a whole and as individual scenes by shaping them, coloring them, and lending them some complexity.² This is where action film scoring is lacking today. It is all too content to stoop to the gut-level aspirations of most action movies. Don't believe me? Let's examine some of the films from the past few months to see what was and what might have been.

Preamble: Before we continue I should clarify a few points. First, although this article may not seem to overtly take into account the directors', producers', etc. demands on the composer, they are inherent in all comments. It may seem as if I'm laying the entire blame on the composers, but I'm not. Since the scoring process has often rotted so far down the chain of command, I will resist continually noting that composers are often asked for banal music. All critiques are aimed at the scoring process as a whole—from directors' requests to composers' executions. Second, none of these critiques are aimed at composers nor others as human beings, only as professionals. Third, all opinions expressed herein are mine and mine alone. I do not intend to offend anyone with this piece, though, inevitably, that will be the result. This article will examine what I, personally, feel to be the receding quality of today's action scores and in doing so, I am apt to step on some toes. I really don't expect anyone to

(13)



fully agree with everything I write—even I probably won't within a few months—but I do hope that it will stimulate some thought. I would really love to see the number of people who listen or compose on auto-pilot reduce. Nevertheless...

Action films, by their nature, tell stories. Action in film involves some sort of constant motion via set pieces or chases or the likes. These elements are best suited to carry a plot because they are basically about extroverted occurrences—big things happening. I can't imagine an action film that is essentially a character study or a mood piece because action does not lend itself to such intimate studies. The best action films have well-developed characters in them, but this is so that the story has a direct bearing on someone we grow to care about. There may be some action films that place the subtext of the picture above the story in importance—the loss of humanity in the future society of *THX-1138*, perhaps—but the success of this technique is dependent upon a functional storyline establishing a higher relevance. By the same token, I can't think of any action scores which don't intend to contribute to the story in some way. Even the action elements in Jerry Goldsmith's great score to *Alien* (often characterized as a psychological action film³), which mainly reinforce the fear and claustrophobia, follow and enhance the story of the film. Any good story has high points and low points. This is a simple rule of drama. Internal change is a simple rule of how to keep anything interesting, really. Even something like minimalist music has a rate of change, albeit an extremely slow one. But, this is intended to heighten our awareness of the minute changes which do happen at a more standard rate. Nevertheless, I think one of the main problems action film scores face today is that they aim to affect the audience within the boundaries of each scene, but seldom within the framework of the entire story. This is in direct compliance with the corporate demands detailed above, but that can't really mask the fact that it ends up hurting the films because it destroys internal change. Every cue hovers around one level of effectiveness—usually as emotional as is possible or as kinetic as is possible—but the sum is far less than the total of its parts. These scores seek to add to the "roller coaster ride" side of action movies, but they do nothing for the story.

Notice how John Williams's *Superman*, the high end of our spectrum, tells its story in long-form. The beginning portion of the score has its outer

space-expansive fanfares and otherworldly electronics. This section reaches its height at the destruction of Krypton and Superbaby's flight to Earth. Clark Kent's rural childhood is scored with simpler harmonies for the down-home American feel until Clark finds/creates his Fortress of Solitude and the music opens up again. Enter Superman and Metropolis. The music becomes a bit larger for the rescues and acts of derring-do. The love theme develops from fragments. The villains earn a comic march. Eventually, we come down to the final rocket chase and time-reversal scenes and the music sweeps and jostles like nowhere before. Sure, there were some heart-pumping action cues before, but here they're expanded on and extended so we know that we've arrived at the climax of the film. There's a logical progression to every element of the *Superman* score. If the film had hit the same climactic crescendos for the scene where the Krypton villains are imprisoned, for the destruction of the planet, for the journey to Earth, for Pa Kent's death, for the Fortress of Solitude, for the helicopter rescue, for the love/flight scene, and so on, how impressive would the finale have been? Our ears would have gotten so tired of the surplus music that they would have simply separated it from the film. Thankfully, we'll always have *Superman* the way it is, but not every film is so lucky.

Summer action films began this year with *Twister*, director Jan DeBont's homage to inclement weather and stock characters. Scoring chores went to Mark Mancina, who, to his credit, managed to not totally

One of the main problems action film scores face today is that they aim to affect the audience within the boundaries of each scene, but seldom within the framework of the entire story.

reprise his work on *Speed*. The score was peppered with a couple of well-written Copland-as-American cues, but in a film about tornadoes you've got to have some ominous music. This is where the trouble began. In spite of being through-composed (i.e. not much motivic material is developed), we get a lot of mostly interchangeable cues. My memory renders it a mash of slippery, chromatic choral cues and chase music from the "big drums and minor chords" school of thought. Now, *Twister's* score was not dealing with some intangible subtext, it was meant to enhance the film's storytelling. This means that it had to have some sort of linear cohesion to it. One cue is not film music, just as one movement is not a symphony.⁴ The film score, too, is a large-form work, because it occurs and develops over the frame of the film. Twenty-five excellent cues do not make an excellent score. They must have an internal consistency and an overall shape. *Twister* had a lot of spooky music and a lot of running-and-driving fast music, but any cue could have been picked up and dropped anywhere else in the film without changing anything but the timing. This is another result of filmmakers' demand that each scene be trailer-worthy on its own. We end up with exactly what they give us—a string of similarly effective scenes which do not gel into one flow. Even if the film is made up of structurally identical storm scenes, couldn't each one be scored differently? This would have even lent the film a linear story arc it didn't provide itself with. Not every storm has to be ominous. Make one of them more light-hearted—perhaps an airy cue suggesting the exhilaration these storm chasers felt when in their element, but without distracting from the obvious (and therefore not superfluously reinforced)



Dennis Quaid and CGI friend in *Dragonheart*, scored by Randy Edelman. Every scene was treated musically as a moment of supreme importance, to the detriment of the story as a whole.

danger. Make the scary cues different—why not one entirely choral and one entirely orchestral readings of similar material? Listen to the different ways John Williams scored all the "shark attacks the boat" scenes in *Jaws*. Some are thrilling high-seas adventure, some are deadly serious, and some are threateningly imperative. The shark theme is almost always the same double-bass motif, but it is worked into each cue differently so the familiarity does not beget tiresome repetition. Perhaps even one of the *Twister* storms (maybe the one right before the F5?) could have been left unscored,

remembering that the audience has to listen to the entire film in two hours and not in the weeks that it's composed in.

A lot of action films fall prey to the affliction of sameness. In James Horner's *Jumanji*, the opening scene where the two boys bury the game was given the same level of dramatic impact as when the house split in two, or when the lion appeared, or when Robin Williams entered. John Debnay's *Cutthroat Island* seems to level out at the same ear-splitting volume throughout the entire film. None of these scores observe an overall dramatic arc. Every chase scene is creating and releasing unrelated bits of tension. Every love scene is building to the same gushing climax. There are no moments of reflection, introspection, or melancholy. There exists a theory known as the rule of the Golden Section. Roughly paraphrased, this theory states that just under two-thirds (0.618034... and so on)⁵ of the way through anything there is some significant occurrence. The idea is that those things which humans naturally find appealing or stereotypically beautiful are most likely to adhere to these guidelines. Much of nature adheres to this rule. Many flowers have their largest leaves about two-thirds of the way up their total height. Multiply a human's height by .618 and you'll often find the waist. The eyes are approximately two-thirds of the way up the human face, the heart two-thirds of the way up the torso. Human-made art often follows these rules as well. Debussy was a strong believer in the Golden Section and structured his works accordingly. Stravinsky's *Rite of Spring* has some elements of the GS in its construction. *Alien's* climatic cat-and-mouse chase begins at roughly around this ratio, as does *Star Wars'* trench battle. Of course, many, many quality natural and human-made works of art don't follow this theory, but it can at least be seen as the antithesis to the 1990s thrill-a-minute action music in that it is constantly keeping one eye on the over-

all arc of the finished product.⁶ How many action film cues are written to be digested in the course of an entire film and how many are written with hopes of inclusion on the year-end "Best of 199X" CD? Even a film like *Waterworld* comes close to Golden Section dimensions (well, kind of close) with the final Smokers battle/rescue coming around the Section. Why, then, is all of the action scored as dramatically identical trouble-victory, trouble-victory, trouble-victory scenarios? They're not stepping stones to a significant occurrence, they're action music vignettes. However, each individual action scene has an internal consistency that comes close to GS proportions. Could James Newton Howard have stepped far enough back to see the full picture?

Look at Lalo Schiffrin's *Bullitt* (1968), a crime film with some strong leanings toward action. Some may consider the small amount of music in the film a score in miniature. As always, I consider the entire film to be scored; it's just that some cues consist entirely of silence. Viewed this way we can see the great shape Schiffrin drew. He only used audible music occasionally because he didn't want us to be affected on a moment-to-moment basis, but rather by the entire film—macro structure versus micro structure. Maybe it's not a brilliant film or score,



Steve McQueen and Jacqueline Bisset in *Bullitt* (1968). A box-office "action" hit in its time, the picture is actually quite leisurely paced and naturalistic by today's standards; Lalo Schiffrin's classic score is likewise astonishingly sparse.

but it's a great example of how music can be effective without the orchestra blathering away in every scene. Herrmann used silence brilliantly in *North by Northwest* for the crop-duster sequence. John Williams also used great silent cues in *Return of the Jedi* (the speeder bike chase) and *Raiders of the Lost Ark* (the bar fight). Again, these scenes placed elsewhere in the film could very well have sustained music. Mr. Williams, however, was more concerned that he leave room to express himself when it was truly relevant.

And establishing relevance seems to be another unmet challenge of today's action scores. Randy Edelman's *Dragonheart* was a sweeping, swashbuckling epic, but everything swept, swashed, and buckled with the same kind of overwrought earnestness. Within the first ten minutes of the film there is a truly momentous occasion: the dragon gives the young king half of his heart so that he can survive his wounds. This creates a current which runs under the entire film and, ultimately, dictates its conclusion. Why then are the preceding scenes of the young king-to-be and Dennis Quaid sparring, the arrival of the then-present king, and the peasant battle scored with the same pomp and circumstance? Sure, each cue is composed differently (sword match: cheerful winds, arrival: murky drones, battle: thudding action music, heart: chorale style strings), but they are all dealt the same hand-wringing... uh, super-sincerity. It seems a bizarre criticism, but don't sell so strongly those plot elements which are ornamental. Leave them alone, don't make them work so voraciously. The heart scene was probably scored well, but our ears were so accustomed to a large orchestral backdrop that it couldn't have mattered less. We just eventually tune it out; we may hear it, but we're no longer listening.

Team Zimmer's *The Rock* fell victim to this even harder. *The Rock* was like a 1980s action score on steroids. Everything was The Big Moment. Watch the scene directly preceding the attack on Alcatraz where Sean Connery is reunited with his daughter. The attack on Alcatraz is the crux of the movie, right? This is where the main plot really settles in and begins to churn away. Then why are our ears bombarded by histrionic trumpet strains during the reunion scene? This scene is not important to the real plot. It's not even a sub-plot. It exists to A) put something in between the macho car chase and the macho attack on the island and B) have a goal and therefore an excuse for the car chase. Now this could have been a minor quibble, but every scene in *The Rock* is scored this way. It reminds me a bit of the Gill-Man motif from *Creature from the Black Lagoon*. Overall, *Black Lagoon* has a fine score, but at times it leans on its crutch a little too hard. The creature motif seems to pop up in fortissimo, flutter-tongued trumpet almost every time we see the creature for the first two-thirds of the film. Not only does this become aurally repetitive, but it tries to fill the same narrative purpose over and over—shock, fear, panic. Maybe in 1954 the sight of the cutting-edge rubber costume was enough to warrant this response several times, I'm not sure. As it plays today, however, it feels like insistent urging to be scared. In the story, this really doesn't tell us anything because there's no ranking of importance, even in terms of fear. Shouldn't it be more frighten-



Top: Sean Connery and Nicholas Cage in *The Rock*, horribly overscored by Hans Zimmer and his Media Ventures staff. Above: Sylvester Stallone (five-foot-nine with boots) strikes a familiar pose in last year's *Judge Dredd*, loudly scored by Alan Silvestri.

ing to see the Gill-Man attacking the heroine than to see the distant reflection of his face? There are some variations on this motif, of course, as well as some very nice cues where it's somewhat interwoven in the orchestration, but this one color just shows up too much. It stops telling us anything. *The Rock*'s score affected every scene this way. There was so much music—and such slushy, overly emotional music—that it eventually canceled itself out. Which scenes are really important to the plot? It should be obvious, but the music keeps telling us that everything is absolutely crucial. It's an unintentional, all-encompassing red herring of a score. The Ritalin-deprived direction and photography alone should have dictated less score throughout. The film was already visually screaming at us; the music was almost redundant as a rule. (At least in a rock video, where techniques used in *The Rock* originated, the "movie" is only three minutes long, and the music is a self-contained song to which the narrative, if any, is subservient.) Everything ends up coming across as an unfocused swirl of images and sounds, where all we can do is sit back and marvel at what a lovely shade of blue it all is.

I would love to have seen *The Rock* scored like a more sparse version of *Planet of the Apes*, where Jerry Goldsmith wasn't so much trying to say something about this film or trying to sell it to us. He was creating a soundscape for it to occur in. I wish there was a less new-agey way to describe it. He wasn't just putting a shine on the completed film. The music functions below the surface of the story, strengthening the fabric through which the story was woven by dealing more in depth with the film—the barren landscapes, the unfamiliar social order. Now I don't know how in depth one could have gone with *The Rock*, but look at *The Taking of Pelham One Two Three*, which is in a similar bad

guy/good guy genre. David Shire never really has to say anything about the film's ingredients either. He doesn't try to remind us that the terrorists are nasty and that the transit cops are clever. In fact, it could be argued that most of *Pelham*'s music goes to the attitude of the setting: New York in the '70s. *The Rock* really could have benefited from a more oblique approach, and a lot less music.

Alan Silvestri's *Judge Dredd* was a reasonably well done Neo-Romantic style score, but there was simply too much music in the wrong places. The story was so juvenile and muddled that the music really would have served it better if it had only been used in the most necessary places. The entire Sylvester Stallone and the photocopy guy go to the desert plot, for instance, was mostly a time-killer and excuse for a set change and special effects. I know that it supposedly set up the theme of retribution, but wasn't Dredd's fall from power supposed to do that? Were the filmmakers being gluttonous or didn't they trust their audiences? It would have been very interesting to see Silvestri use a sparse and modernistic style of scoring throughout this entire section in contrast to the hustle and bustle of the pumped-up city music. Something in the style of his *Predator* would have been better. The desert plot just wasn't important enough to warrant the same magnitude of scoring as the city plot.

Last year's *Batman Forever* has a great example of an incidental scene being overscored. At the end of the film we've just watched Tommy Lee Jones fall to his death, we've just seen Batman rescue his psychiatrist and Robin, we've just seen Jim Carrey's inexplicably simian forehead. Elliot Goldenthal's music cascades down the chasm for Tommy, Robin, and Nicole. It explodes over Carrey's distorted vision of Batman. Now all is well. The Riddler will be placed into an insane asylum. The asylum establishing shot comes up and... the music swells and churns again. It's like the *Dragonheart* problem backwards. All the important stuff is done with, but the score keeps on telling us how momentous everything is. After this we still get another crash when Jim Carrey does his spiel, then yet again when Batman and Robin run in front of the bat-signal.

Batman Forever definitely was several notches above either *Dragonheart* or *The Rock* in that it was well composed music. Its theatrical flaws mean it wasn't great film music, but it has a musical integrity and a cleverness that I find impossible to deny.⁷ Orchestration is full-bodied and immensely colorful, thematic connections abound, and Goldenthal's trademark eclecticism never fails to hold together. But, even as good music it wasn't able to function as a great score. It's often just too much for the bombastic picture and its multiple story peaks eventually render each other less effective. Thus, we come to the more conceptual half of this article. Does cleverly composed music always make for better film scores? We've already established that good music doesn't necessarily make good film music, but does it make better film music? Could *Batman Forever* have been better scored with worse music? Yes, it probably could have; however, in my opinion, if two films are scored equally as well dramatically, and one is brilliantly composed and one is illiterate drivel, the better

composed music is the better film music. This may seem obvious, but the peripheral issues can get pretty tricky. Why should better music make for better film music? If two scores work equally well in the context of the film, what gives the better music the edge? And then there's the issue of what "better" means, if anything. "Better" is always subjective, but there usually seems to be a consensus at some level. I couldn't imagine someone arguing that, say, *GoldenEye's* score is better than *The Empire Strikes Back's*. Is this the reign of popular opinion or are there certain musical gestures that are inherently more appealing to the human ear? And if it's inherent in our humanity how do we account for non-Western music? Japanese Noh dramas tell stories, but American pop culture doesn't exactly embrace them as naturally appealing. "Good" may be a learned critique, but perhaps there are elements of every culture's music that somehow speak more directly to the human psyche or soul or whatever. Maybe the culture we grow up in teaches us to refine our listening skills as they pertain to our culture's music—from American pop to African master drummers. If we grow up in a culture where a certain music is not present, it's possible that we don't develop an internal assessment structure for evaluating it.

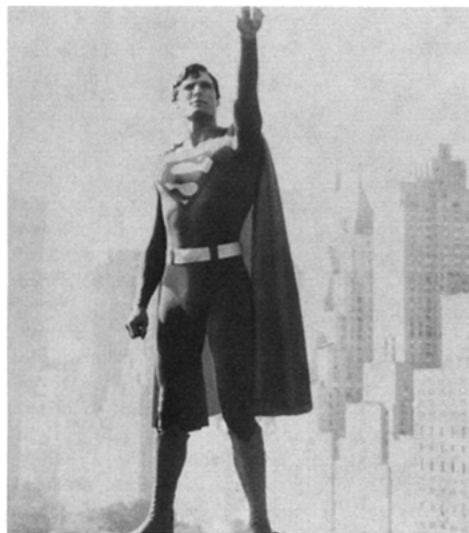
Ultimately, the issue of good music in film comes down to the fact that film music, a subordinate art form or not, cannot deny its heritage. Why does brilliant counterpoint in film music work better than mediocre counterpoint (assuming they both support the story equally as well)?⁸ Because film music is still music. I think, perhaps, film-music criticism mainly differs from concert-music criticism in the macro structure level. Concert pieces have proscribed forms and film scores must, to a degree, follow the film. This is why a lot of good film music doesn't work in the concert hall. On the detail-level, interesting composition is always judged the same. Film music has a few more gauges than concert—you can't bury the dialogue, you must avoid sound effects, you must find or create some relevance with the scene—but

as far as musical attributes go, clever is clever. I've seen many state that film and concert music are entirely different beasts, but I think that it may be more accurate to dub film music a subspecies of sorts, obviously different, but still connected somehow. Taste, too, may factor into aesthetic judgments. For example, I can't deny that Steve Reich's "Come Out"⁹ is a well-crafted piece, but it gives me a headache every time I hear it. I respect it, but I don't like it. There's so little that separates passable music from great music and yet, it's such a large artistic jump. I'm tempted to say that perhaps the fine points of music should be taught to us at a young age so that more people can tell the difference. But

silence. Arnold thinks in very musical ways, and there was always a kernel of interest in each bar, but look at this sentence: Relinquish, epitome, recalcitrant, delectable, effervescently. If I stack five impressive-sounding words right next to each other, they are rendered useless unless they have some sort of bearing on one another. Read them with a Shakespearean dialect. Now they sound pretty too, but they still have no meaning—no coherence. My awkward point being, this is how *Independence Day's* score sounded to me. Musical ideas cannot sound like stream of consciousness outbursts. Why does this matter? Is this just a concert music criticism applied to film music? No, I don't think it is.

A Good Action Score/Bad Action Score Cheat Sheet

This article might seem contradictory: sometimes it seems to be saying it is good for a film score to be continuous throughout a picture, and sometimes it seems to criticize scores for being *too* uniform from cue to cue. The answer is that some aspects of a score should be focusing on the overall story, and some aspects should concentrate on variations from scene to scene. The following should break it down, focusing on one of the best event-movie scores ever, John Williams's *Superman* (1978), and a typically schizophrenic and relatively inferior recent outing, James Newton Howard's *Waterworld* (1995).



Superman

Ensemble Consistent Throughout Film
Instrumental colors change through the course of the film reflecting the story, but always with a connection to what has come before. Electronics for Krypton, pastoral woodwinds and strings for Clark's childhood, and dissonant brass and percussion for the city add different colors to a consistent orchestral palette instead of continually redefining it.

Thematic Development Evident
Themes for Superman, love, villains, etc. appear and change through the entire film in coordination with the story.

Music Reflects/Affects the Shape of Story
Multiple scenes of similar content (i.e. many chase scenes) given different attitudes and levels of importance. Music reaches its height with final rocket chases and turning the Earth back. Reflects Golden Section proportions.

Cues Musically Sound
Interesting counterpoint, fine orchestrations, well-rounded, harmonically attractive themes, etc. Cues make sense as music.

Music About "Who," "Why," and "Where"
Music enhances settings, characters and their emotions and motivations.



Waterworld

Ensemble Inconsistent Throughout Film
Instrumental colors change independently of narrative aspects of the film—scattershot. Colors have no bearing on one another and function independently.

Thematic Development Nonexistent
Few musical/dramatic pairings. Themes do not change with the characters—simply pop up from time to time when the character is present on screen. Most sequences get their own thematic material and don't mesh with others.

Music Doesn't Reflect Shape of Story
Multiple action scenes scored with identical attitudes and importance. Only affects the shape of the film by making everything seem monotonous. Music has no place to go for final rescue/discovery scenes. Doesn't reflect Golden Section proportions.

Cues Not Very Interesting Musically
Orchestrations dully standard and thin. Themes/motifs sparse and uninvolved. Cues have little coherence as music.

Music About "What"
Cues about water.

would I just be trying to convert others and tip the scales towards my own aesthetic choices? Ultimately, these are all futile pursuits and unanswerable questions, only because—what can one base any answer on? But I can't just sweep the issues under the rug if I wish to discuss the next point. I don't believe that today's action scores are, musically, at the same level as they once were.

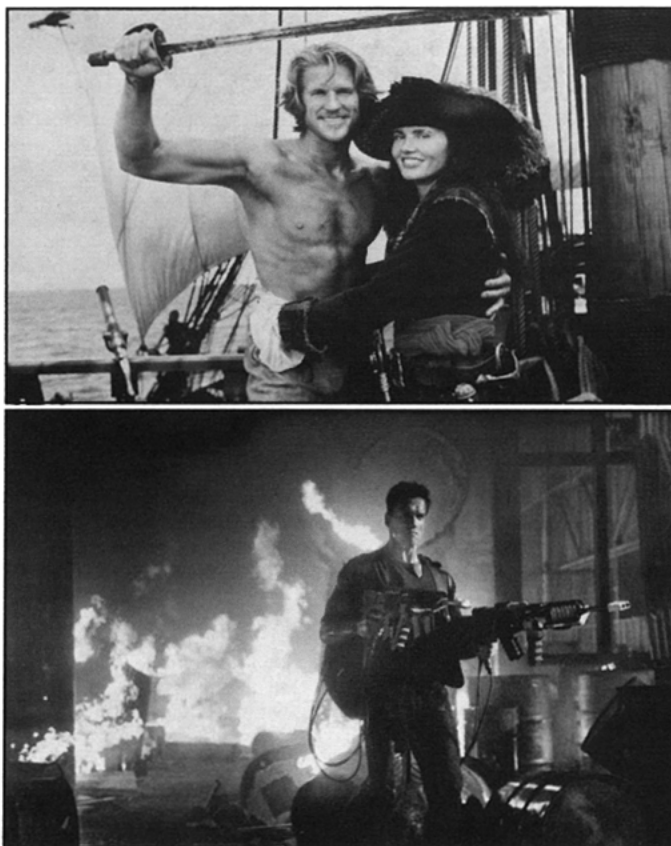
I did my civic duty this summer and saw *Independence Day*. Let's start here on a positive note. I thought David Arnold did some nice things. I liked the piccolo/field-drum setting of the theme which hinted at 4th of July folklore without saying anything directly about the film. I liked the way Arnold dealt with the mystique of American patriotism when he's actually from the country that lost the war that started on July 4th. I thought it was interesting that the main theme didn't really reveal itself until the (I think) July 4th logo came up on the screen. This showed that Arnold did actually have one eye on the overall story. The problem I had with the score is that it just wasn't well enough composed as music. I thought that the action music was specifically lacking in this respect. Almost every moment of action music had something of some musical interest happening, but it was just a string of mainly unrelated ideas. Themes and motifs may pop up from time to time, but everything else felt like it was filler, just taking up space to avoid

It's been said that the reason music is in a drama at all is that it shapes the proceedings somehow. It should seem obvious that in order for music to lend a story some shape, the music itself must have some discernible shape to begin with. If a cue just sounds like an unrelated string of undeveloped musical ideas, it can't really say anything significant about anything else. This may go back to composing with longer forms in mind. Composing in short, detached musical ideas only shapes films into choppy little story blocks.

Back in the 14- and 1500s, Monteverdi wrote madrigals which were composed without any one main theme.¹⁰ But, even within each phrase small motives are developed so that, while the music is constantly changing and following a predicated course, it maintains its own internal consistency. Monteverdi would often take just three or four notes and pass them around the voices, or set them in counterpoint to each other, or extend or truncate them, or set them against different harmonies, etc., etc. In my opinion, this self-consistency is one quality of good music. You find it from Monteverdi to John Cage and everywhere in between and beyond. You find it in fine film music as well. Listen to Goldsmith's *Capricorn One*. Goldsmith takes his one angular theme and spins variations off of it throughout the score. Rhythms are altered, orchestrations change, and the mood switches from mildly threatening to immediately dangerous, so the music is always affecting the story differently. Rather than giving everything its own theme, Goldsmith takes this one bit of material and makes it work so that we feel like each cue is another chapter of the same story. He also does this in *The Blue Max*. Listen to the way the octatonic (based on an eight-note scale) theme from the retreat music is developed all throughout the cue. It's like a scroll unfurling, constantly showing us something new about itself as different lines are laid against the repeating melody. So, instead a stream of fancy, unrelated words we get a quality sentence. And instead of several showy sentences we get intelligent, well-rounded paragraphs. James Horner's *Star Trek II* is also quite adept at shuffling its motifs around to gain a continuity.

I'm not saying that action scores should only have a handful of musical themes and ideas which are constantly played with. Some scores craft well-rounded cues in which material is developed within each cue alone. Through this, some sort of integrative element or elements will run to tie everything together. Alex North scored the second large battle from *Cheyenne Autumn* with mainly percussion instruments and unique material, but it's related to the rest of the score by the perfect fourth motif that the French horns introduce in the main titles. Bernard Herrmann also does this wonderfully in *Mysterious Island*. Almost every creature gets its own signature sound, from the bee's buzzing sonorities to the phororhacos' orchestrally upended fugue. So, each battle scene has an integrity on its own. Herrmann also has the all-encompassing island theme which ties the score's various adjuncts to each other.¹¹ Do we find this two-fold unification in many of today's scores?

Besides providing cohesion, musically sound scores can also form thematic (in terms of story) rela-



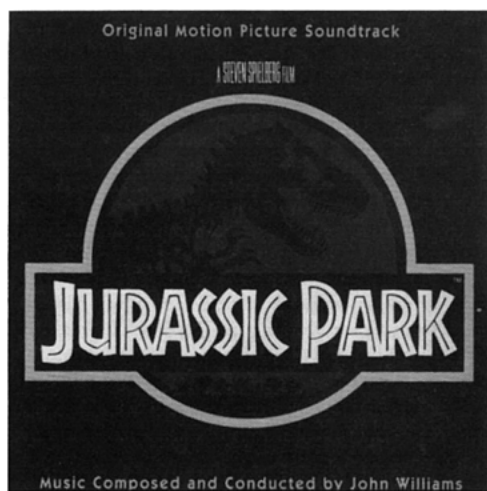
Top: Matthew Modine and Geena Davis in *Cutthroat Island*, scored wall-to-wall by John Debney—the film actually lost more money than *Waterworld*. Above: Arnold Schwarzenegger in *Eraser*, although actually this still could be from any number of his movies. The film received the smorgasbord approach by Alan Silvestri.

tionships between scenes. John Williams's *Star Wars* trilogy is packed with musically connected scenes. Ben's theme becomes part of the triumphant march at the end of the first film because his ideals survived even though he didn't. Luke, upon impulsively leaving Yoda and wandering off to his friends' aid, is scored with Yoda's theme like a nagging reminder in the back of his head. Darth Vader's martial theme becomes a tragic elegy on string harmonics when Vader removes his mask and dies. Even Williams's action cues are well developed enough that something like the space battle in *Return of the Jedi* can make a sly reference to the asteroid battle music from *Empire*, or the basket music from *Raiders* can be quoted in *Indiana Jones and the Temple of Doom*. Do you think that Arnold will quote the crop-duster music when they blow up the aliens in the end of *Independence Day 2*? Would the general audience know it? Williams has stated that he writes his scores assuming that the audience will see the movie only once and not buy a CD. He doesn't mean that he writes down because of this, but that he has to make his gestures make logical sense. How better to do this than to write logical music?

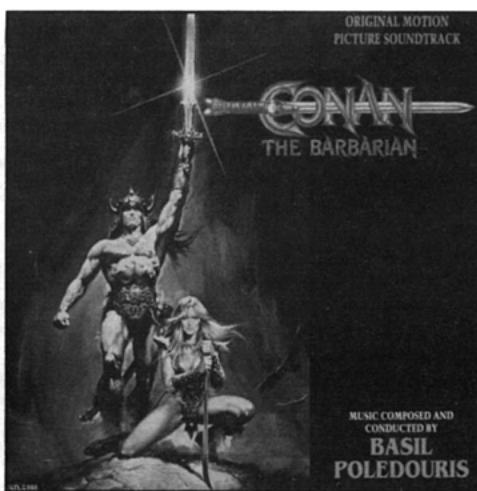
John Debney's *Cutthroat Island* has so much music in the film that it only serves to reinforce the fact that it's not terribly well composed. Everything is written to be essentially linear and melodic, leaving textures pretty much ignored. Yet, even the melodies aren't particularly outstanding.¹² They usually stay within one general key area for the chase section until they go to the Important Chords (usually all major or all minor chords separated by a minor third, a minor sixth, or a tritone, musicians) whenever the zenith of the action is upon us. Of course, every chase has the same zenith in the same place.

How close does that come to Golden Section proportions? Orchestrations are from the tired "brass means toughness, strings and woodwinds mean tenderness, and percussion means savagery" lineage. Everyone contemplating large, wall-to-wall action scores should have to listen to Max Steiner's *King Kong*. Is it overblown? Yes. Is it raucous? Yes. Is it well composed? Definitely. Steiner works with numerous melodies which are crafted well enough that when he plays with variations we can tell. He also plays with textures in the music, notably the island material. The music is more harmonically modernistic than most of today's action scores. Steiner wasn't afraid of dissonance and used it to its full potential. (Amazing that a 1933 score would have more dissonance than a 1990s score, isn't it? It proves that the producers claiming that people really want good, old-fashioned action scores don't know what the good, old-fashioned action scores were really like.) And this is all besides such intricacies as the imitation of airplane engine sounds in the trombones and the onomatopoeic string writing at the finale. Maybe not all of these ideas work decades later, but it's a lot more thought than goes into most of today's efforts. Some of *Kong's* music may sound pretty stock by today's standards, but Steiner was one of the first to use these sounds to score action. He added a whole palette of colors to action scores.

Some scores consist of some very effective, musically interesting cues that sound like they're all from different scores. I'm afraid that the smorgasbord score will be seen as one of the most prominent and least effective styles of action scoring from this decade. *Waterworld*, as of now, is the apex of this style. There are the rugged, orchestral action cues. There are the percussive electronic cues. There are the new-age synth-arpeggios cues. There is some pretty effective writing going on, but it keeps sounding like someone is changing the channel behind the film. It's like watching the movie on an airplane while flipping the radio head-set from station to station—perhaps each bit of music will work well with each scene, but when they're all set side-to-side they contradict each other's point of view. We gained a cohesion within each scene, but not among scenes. Alan Silvestri's *Eraser* followed in these footsteps last summer. It's rock guitar for Arnold Schwarzenegger's entrance, it's orchestral action for the plane sequence, it's "jungle" percussion in the zoo. Fine, interesting, but where's the flow? What does the "jungle" percussion have to do with the rock guitar? The scenes were related. It's the same characters; it's part of the same story. If the music jumps around like that, does it enhance a handful of scenes or does it enhance a film? It would have been more interesting if Silvestri had used some tuned drums or mallet instruments and formed a percussive version on the main theme. Or, he could have developed the zoo material all by itself and brought snippets of the theme in via guitar or orchestra. Having the percussive cue stand apart as a collection of outbursts which are related neither to one another nor to the entire score only serves to give the proceedings that ancillary feel. Even John Williams's *Hook* had this problem with its one light jazz cue. If he had scored all of the Peter Banning scenes in this way, then switched to orchestral scoring for Never Never



Left: The cover to John Williams's *Jurassic Park* album (1993); since 1989's *Batman*, the really big event movies have had a sexy logo or acronym, often seen within the film itself, even if it's not the title of the actual movie (ID4). **Right:** By Crom, it's the album cover to Basil Poledouris's *Conan the Barbarian* (1982). Who today would score a cue to include a section of 24 French horns?



Land it would have made better sense. Or, if he had used some connecting thematic material in the jazz cue. Wouldn't it have been interesting for Williams to paraphrase the Peter Pan theme in the jazz to imply that this character was under the surface? Could he have used the theme as a bass line or inverted its first five signature notes so that our ears would have to find it under a couple of layers? This would mirror what the character had to do. As it is, there's just this one jazz track which is a fun piece of music and which works well with the yuppie/baseball scenes, but it's presented as a crooked annex to the real story.

Again, we can look to *The Taking of Pelham One Two Three* as a film score that takes several different styles and finds a way to connect them. It's got big band jazz and funk and classical and rock and Latin. But, it's all tied by the bass line, or by the tone-row melody, or by the ensemble colors. Danny Elfman's *Batman* takes the Joker's Tchaikovsky-like waltzes and Batman's Wagner-like marches and makes them sound of-a-piece by coloring them similarly in terms of orchestrations and harmonies. Michael Small's score to *The Parallax View* takes elements from both contemporary jazz and classical musics and weaves them together in a single chase cue. Or he combines patriotic triadic trumpet and contemporary electronic dissonances in the government-committee scenes. Wouldn't it have been interesting if Silvestri had used all of his *Eraser* elements together? If there had been cues combining percussion, guitar, and orchestra, then the scenes using only one or the other would have seemed like off-shoots from the bigger picture rather than diversions. But, what does a texture of rock guitars, ethnic drums, and classical orchestra tell the audience? Not a whole lot, which is probably why the producers wouldn't have allowed it and why it would have been so interesting. Enigmatic music can often give a bit of complexity to films because not everything is so cookie-cutter simple. Real people and real situations are complex. Action films have to have some complexity to them because the whole action premise is based on the immediate response of fight or flight. If we don't provide a "why" or a "who," it's just an instinct-level reaction. Music can refine the "why" and "who" and remind us of them when the film isn't directly doing so.

Even the most mindless Steven Seagal movie will provide "what." In fact, most Seagal movies only exist for the "what," which is the car chase, the street fight, the airplane that's low on fuel, what-

ever is going on. Even though it shouldn't, music often goes towards this "what." Maybe that's the single biggest flaw in today's action film scores. Let's say that a film has a car chase, then a plane sequence. If the music goes strictly towards the car and the plane, or the rate at which they move across the background, or how pretty they look when they blow up, then of course the overall score is going to form little unconnected blobs. The car has nothing to do with the plane. The connecting thread is the

There is so much that good composers do that cannot be verbalized... Great film scoring is so much more than passable film scoring.

characters in the situations, or the larger story of which the car and plane are elements. Look at the truck chase in *Raiders of the Lost Ark*, arguably one of the better chases committed to film. Such a well-constructed sequence would be great inspiration to a modern film composer. He or she could write a little theme for the scene and use it to catch every twist and turn of the road. The music could follow Indy under the truck and blast some sort of heroic major chords when he belts the Nazi out of the driver's seat. It could descend in a non-Mickey Mouse way to catch the jeep vaulting off the edge of the cliff. The composer could write an interesting aleatoric texture in the high strings that could represent the randomness and danger of the gunfire. He or she could do everything that makes an interesting and functional piece of film music, but what would you have? A single cue about a truck, about a dirt road, and about guns. This isn't what the story is about. John Williams scores the scene with character themes and motifs. At first, it may seem like the music is telling us about the truck, etc., but it's really telling us how the characters feel about the situation and how this chase is relevant to the quest for the Ark. As well-made as this sequence is, it's basically one long set piece. Williams's scoring makes it fit right into place in the story so it never sticks out uncomfortably. Action films are ostensibly always built around the "what." That's exactly why scores shouldn't be. Not only is scoring the "what" detrimental to flow, continuity, and cohesion, but it's redundant.

So, how do I get out of this piece? Where's the plastic "have a nice day" smiley face that I prop up and tell everyone that it's all alright? I don't know, other than to say there have been good action

scores written this decade. Elliot Goldenthal presents incredible examples of disjunct phrases scoring the most frantic action in his well-balanced *Alien³* score. Chase-scene scoring often consists of melodies which follow unadorned, direct lines as if the characters have some straightforward mental goals and a superhuman lucidity in the face of danger. This is sometimes fun in a larger-than-life cinematic context. *Alien³*'s fragmented approach sounds more like pure panic where our thoughts come faster than our bodies can act upon them—scoring for mortals. That helped the film a great deal. John Williams uses four notes in *Jurassic Park* for the dinosaurs-are-dangerous theme and develops them through the entire score. The score begins and ends with these four notes. The final chase with the raptors is based almost entirely on these pitches, making for wonderful continuity and portraying this scene as the culmination and realization of the dinosaurs' danger. This past summer Danny Elfman scored *Mission: Impossible* by ignoring the convoluted plot and scoring either the action or the subtext—that this film was based on a (now retro) hip 1960s television series. The music was really the main tie the film had to its TV origins—the flutes, the bongos, and Schiffrin's theme. That was part of the drawing power for audiences. It's our most recent example of a composer expanding the canvas of an action film rather than smearing his own colors all over the finished product. And it's complex, interesting music.

That's the good news. However, years before these might be the better works of a single summer instead of standouts from the

past five years. I'd love to say that composers and filmmakers should just adhere to one simple rule and it would solve all problems. But nothing

is that easy. There are thousands of exceptions to the few points I've made above and not everything applies in all situations. I barely even touched on such issues as the dearth of harmonic languages in today's action films and the clumsy overuse of the standard symphony orchestra. I would love to hear someone try something audacious like Basil Poledouris's use of an extended French horn section in *Conan the Barbarian*. Whatever happened to the quasi big band-style instrumentation that Jerry Fielding used so often? Not only was the orchestration so interesting in Fielding's work, but he also dared to draw from non-Eurocentric, Romantic musics. Alex North drew brilliantly on modern American rather than 19th century Germanic styles in his scores for *Dragonslayer* and especially *Cheyenne Autumn*. The farthest we ever get away from Western Romantic music on a regular basis now is the cloying practice of slapping a shakuhachi solo in someplace. Is there no room for atonal scores, for jazz scores, or for those scores which dare to be unclassifiable?

Actually, the points here would, at best, only produce a functional action film score. There is so much that good composers do that cannot be verbalized. They must come up with quality material before anything else. They must capture the essence of each scene and hit their marks without Mickey Mousing. They must generate some sort of genuine excitement or passion or other intangibles out of pure sound. Great film scoring is so much more than passable film scoring. Has all of that gone by the wayside in favor of immediate marketability and ticket sales? It's difficult to try to convince filmmakers and composers to turn around because film receipts and soundtrack CD sales are higher

than ever right now. We can only hope that they can find a way to mix artistic success and commerce. The problem is too many people pay for poor art, thus convincing its purveyors to continue peddling it. I was in the video store the other night and happened to be standing by a group of middle-aged men who looked like they were fresh off the golf course. "What should we get?" one pondered. "How about that," said another as he gestured towards *Money Train*. "Have you ever heard of it?" None of them had. The men stood for a few instants regarding the front cover art as the cassette sat on the shelf. "Man, that looks great!" And they picked it up and left. Maybe if we, the audience, begin demanding a better product the filmmakers will begin providing it. That's just good business, too. *

1 Fecund means "fruitful."

2 Everyone knows Elmer Bernstein's stories about setting up-tempo music to basically static images. See *The Magnificent Seven*'s opening scenes.

3 This article uses a pretty wide base as to what are considered action films. This is just an attempt to draw from as many varied sources and opinions as is possible. It should also be noted that examples were chosen for the same purpose. I can't mention every excellent film score any more than I can mention every poor one.

4 Yes, some symphonies exist in one movement, but those really just have all the movements (or sections) played attacca—without breaks.

5 Mathematically derived as the ratio of the shorter portion (last third, or b) to the longer portion (a) set equal to the ratio of the longer portion to the entire length, or $b/a = a/a+b$. We also find Golden Section proportions evident in the Fibonacci sequence (where each number in the sequence is the sum of the previous two terms: 0, 1, 1, 2, 3, 5, 8, 13...) where any given term is the nearest whole number to the Golden Section derived from its left and right neighbors.

6 I love Danny Elfman's *Pee-wee's Big Adventure* specifically because it purposely demolished all Golden Section/dramatic architectural principles. Every moment is exaggerated and overblown because that's how Pee-Wee reacts to everything.

7 I think it's possible that many people hate *Batman Forever* because its musical cleverness is more in a contemporary vein than in a Romantic vein. Many people aren't as well versed in 20th century ideas of composition and, of course, this may result in seemingly less approachable music.

8 Provided that brilliant counterpoint doesn't cover dialogue or distract from the scene. Two sides to the coin, you know...

9 "Come Out" is Reich's recording of an arrested individual's statement to the police. Reich recorded the sentence "I let the bruise bleed out and show them," and looped the title words for approximately 10 minutes during which time he overlaps the words, applies them in canon, etc. I love Reich's minimalism ("Music for 18 Musicians," "Music for Pieces of Wood," and "Violin Phase" are great), but "Come Out" is just too painful to

listen to. The text eventually becomes unpleasant and I don't particularly like the mono-timbral effect of the piece. I still respect it and think it's a really interesting idea, but it's an unrewarding listen for me.

10 In fact, these madrigals were often somewhat narrative in their text-painting. Text-painting is a procedure whereby the text to the madrigals (madrigals are vocal works) was reflected in the music somehow. If the word "falling" was sung, the music may have a downward contour. If the word "happy" was sung, the music may have its first major chord of the piece.

11 Part of Herrmann's brilliance lies in the fact that he could take something like the pair of cymbal crashes from *Mysterious Island* or the electronic timbres from *The Day the Earth Stood Still* and create a unifying device out of pure color. Jerry Fielding also had a talent for this, from his signature fluid trumpet runs in *Lawman* to his use of various percussive clicks (xylophone, ratchet, and sticks on timpani bowls) in *The Outlaw Josey Wales*.

12 Anyone who has heard Debney's *seaQuest DSV* theme knows he can write melodic music that at least makes a lot more sense than anything he wrote for *Cuthroat*.

Doug Adams previously interviewed Elliot Goldenthal in *FSM* #61 and Thomas Newman in #65-67. He has penned in-depth score analyses of Bruce Broughton's *Young Sherlock Holmes* (#57), David Shire's *The Taking of Pelham One Two Three* (#68) and Thomas Newman's *The Player* (#72). He can be reached at 18624 Marshfield, Homewood IL 60430. He has our gratitude.

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Crocodile Dundee	Best	7	JFK	Williams	7	Premiere Movie Music (Virgin)	various	10	Twin Peaks: Fire Walk with Me	Bada.	7
Dancers	Donaggio	15	Johnny Handsome	Cooder	6	Profondo Rosso (import)	Goblin	16	Two Moon Junction	Elias	8
Dances with Wolves (gold)	Barry	15	Johnny Mnemonic	Fiedel/various	5	Pulp Fiction	various	7	UHF	Yankovic	5
Dark Half	Young	15	Johnny Yesno	Cabaret Voltaire	5	Pure Luck	Elfan/Sheffer	12	Under Siege	Revell	7
Darkman	Elfan	10	Judge Dredd	Silvestri/various	7	Quantum Leap	Bunch	8	Until the End of World (imp)	Revell	10
Dave	Howard	9	Julia and Julia	Jarre	40	Quest for Fire (Milan impt)	Sarde	30	Untouchables	Morrison	8
Dead Again	Doyle	10	Jurassic Park	Williams	7	Quiller Memorandum	Barry	65	Usual Suspects	Ottman	10
Dead Poets Society (Varèse)	Jarre	25	Kafka	Martinez	30	Raggedy Rawney	Kamen	8	Victory at Sea	Rogers	8
Dead Solid Perfect	Tangerine Dream	20	Kentucky (Preamble)	Herrmann	30	Raising Cain	Donaggio	8	VR.5	Frizzell	8
Dead Zone, The	Kamen	8	Killer Elite, The	Fielding	50	Ramblin' Rose	Bernstein	45	Wagons East	Smell	9
Deadlock	Gibbs	15	Killing Fields, The	Oldfield	30	Rambo III	Goldsmith	8	Wall St/Salvador	Copeland/Delene	10
Death Becomes Her	Silvestri	15	King of the Wind	Scott	25	Rambo: First Blood Part 2	Goldsmith	8	Wall Street/Talk Radio	Copeland	9
Def-Con 4/Avenging Angel/Torment, Young	8	8	King Rat	Bart	10	Rampage	Morrison	10	Warning Sign	Safan	35
Delaia	Boswell	40	Kiss of Death	Jones/various	7	Rapid Fire	Young	10	Wavelength	Tangerine Dream	8
Desperado	various	6	L'Ascenseur (The Lift, Milan import), Maas	65	Real McCoy	Fiedel	7	Where the River Runs Black	Horner	40	
Desperately Seeking Susan	Newman	15	Labyrinth	Jones	7	Red Heat	Horner	50	White Sands	O'Hearn	5
Devil in the Flesh/We of the... (1M1), Sarde/Best	45	45	Ladyhawke (GNP)	Powell	8	Red Scorpion	Chattaway	7	White Squall	Rona/various	8
Dick Tracy	Elfan	8	Last Emperor, The (impt.)	Sakamoto/Byrne	10	Red Shoe Diaries	Clinton/various	6	Who Framed Roger Rabbt?	Silvestri	45
Die Hard 2	Kamen	8	Last of the Mohicans	Jones/Edelman	8	Renaissance Man	Zimmer	7	Wild at Heart	Badalamenti/various	7
Die Hard with a Vengeance	Kamen	9	Last Temptation of Christ	Gabriel	8	Reservoir Dogs	various	7	Wired	Polodouris/various	20
Dinner Party	various score	12	League of Their Own, A	Zimmer/various	6	Revenge	Nitzsche	25	Wisdom	Elfan	20
Doctor Zhivago (CBS)	Jarre	6	Legend	Tangerine Dream	8	Ricochet	Silvestri	30	Witness	Jarre	10
Don Juan DeMarco	Kamen	8	Legend (Silva)	Goldsmith	10	Rising Sun	Takemitsu	7	Wolf	Morrison	6
Donaggio/DePalma (import)	Donaggio	20	Leprechaun 2	Elias	8	Risky Business	Tangerine Dream	7	Wyatt Earp	Howard	9
Double Dragon	Ferguson/various	7	Let Him Have It	Kamen	6	Road to Wellville	Portman	6	Year of Living Dangerously	Jarre	10
Down & Out in Beverly Hills	Summers/var.	5	Lethal Weapon 3	Kamen	7	RoboCop 3	Poledouris	7	Year of the Comet	Mann	20
Dr. Giggles (Intrada)	May	30	Licence to Kill	Kamen/various	7	Robot Carnival (Japan)	various	25	Young Guns II	Silvestri/Bon Jovi	5
Dracula—Bram Stoker's	Kilar	9	Lifeforce	Mancini	20	Rocketeer	Homer	25	Zed & Two Noughts	Nyman	7

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- 5 best
- 4 really good
- 3 average
- 2 polished turd
- 1 turd

New Scores on New Albums:

Michael Collins • ELLIOT GOLDENTHAL. Atlantic Classics 82960-2. 19 tracks - 47:15 • One never knows quite what to expect from an Elliot Goldenthal score, and perhaps what is most surprising about *Michael Collins* is that Goldenthal manages to ascribe his unique, myriad stylisms and sophisticated orchestrations to an epic film (which by genre usually demands huge, melodious symphonies) to smashing success. Some might describe Goldenthal's score as a bit more toward the mainstream than many of his past efforts, but regardless *Michael Collins* is a stunning piece of craftsmanship. Opening with a haunting piece called "Easter Rebellion," Goldenthal places a lilting vocal solo (performed unobtrusively by Sinead O'Connor) above quiet strings, then surges forward with a choir and full orchestra into a stunning and powerful ode to the fateful 1916 battle. This is one of three themes Goldenthal uses throughout the score. The second is a somber, lovely little theme for Julia Roberts's Kitty, the token love interest for Liam Neeson's Collins. Chords rise and fall gently as a piano plays through the beautiful melody. Goldenthal's third theme is a robust anthem which appears only once on the disc and was featured prominently in the trailer: a thunderous opening chord leads into a full orchestral performance of the epic theme followed by a brass duet interpretation with crashing cymbals and grand string writing. Between these three handsome motifs comes a combination of commanding and complex action music and elegiac character writing. The disc's most stunning piece comes fourth: "Winter Raid." It begins with a driving string undercurrent and segues into a chaotic orchestral climax scored for bagpipes, hammered dulcimer, percussion hits, and a barely heard, cleverly mixed screaming vocal. "Football Match" features a grinding string bass line which is more sound than music, as whining bagpipes and exotic percussion clamber for a higher position. "She Moved Through the Fair," an old Irish folk tune, is used to score Collins's death, which is brilliantly handled both by Goldenthal and writer-director Neil Jordan. O'Connor belts above Goldenthal's orchestral accompaniment, which goes from uplifting chords to unsettling brass rumblings. Finally, over newsreel footage shown of Collins's funeral, Goldenthal's "Funeral/Coda" is a dark and intense piece which begins with a hymn-like motif (reminiscent of the closing minutes of *Alien*) and swells into an intricate finale of massive brass and chime chords beneath vigorous, ghostly strings. It then fades out slowly to conclude this commanding and emotional score. **4 1/2** -Brent A. Bowles

A Time to Kill • ELLIOT GOLDENTHAL. Atlantic Classics 82959-2. 14 tracks - 37:16 • After some delay, the new Atlantic Classics label has thankfully released Elliot Goldenthal's powerful score from the latest addition to John Grisham's filmic law invasion. And what a rewarding album it makes, even if the subject matter has resulted in a score with frequent, musically downright evil moments of which the composer has obviously mastered the art. Of course you cannot score scenes of racial tension and physical violence with lush strings and horn counterpoint—if this is what you like, stay away! Instead, Goldenthal has empowered these scenes with atonal writing that is intelligent and musically coherent, and his efforts constantly lift the film above its TV-movie level of treatment. "Abduction" and "Retribution" capture perfectly the incomprehensible nature of the Klan's actions (unless the average audience member can be bothered to decipher the music) with their screeching and violent string solos accompanied by all manner of hammered percussion sounds and dirty bass hits. Add the harmonica and pennywhistle for an authentic Southern flavor, the typically Goldenthal brass trills and a distinctly angry saxophone in "Consolation," and you get a picture of what an exhausting listen this is (you can also forgive the short running time). In quieter moments, Goldenthal captures the idea that the tension doesn't die, as the saxophone is given a now more

melancholy solo in "Pavane for Solace," a kind of tragic lament for the hopelessness of Jake Brigance's position in the story as he juggles his crumbling family and, ultimately, justice. This outcome is rewarded with the jubilant release of "Verdict Fanfare" which manages with its edgy trumpets and then more somber conclusion to relay the sense of "right" without wallowing in Grisham-sized sentimental heroism. It all adds up to one of the more important of the summer scores. **3 1/2** -James Tornaiainen

Emma • RACHEL PORTMAN. Miramax/Hollywood MH 62069-2. 17 tracks - 42:53 • There's a special quality to Rachel Portman that suits her for certain films. The sonorous qualities she brings to the big screen give characters an added dimension, whether to show their eccentricity (*Benny and Joon*), provide emotional support (*The Joy Luck Club*) or display laidback whimsy (*Sirens*). Movies like these generally have at least one major female character vital to the story, just the kind of thing that calls for that "Portman touch." It's at least one reason why she is sought out for similar projects—she can deliver that dash of "femininity" without undermining the rest of the score. And so it goes for *Emma*, with Gwyneth Paltrow in the title role of the hapless matchmaker who earnestly tries to get people to marry, only to have her efforts boomerang back onto her.

Despite the playful romp of the movie, there's less emphasis on Portman's trademark approach when doing comedy (e.g., the clarinet waltz); the score is largely string-oriented, supported occasionally with harp and brass. The graceful main theme (heard during the opening credits, and at the conclusion of a wedding), pretty much establishes the tone for the rest of the score and film, reflecting the aristocratic nature of society and the European elegance of 19th century England.

With delicate themes such as "Sewing & Archery," "The Picnic" and "Emma Writes in Her Diary," you get the sense that the music works more like an accompaniment as opposed to just a soundtrack—it's as if there was a chamber orchestra hidden somewhere in the movie, and it's following the characters around in their escapades. The jauntier cues occur whenever Emma is at odds with others and when she's reflecting on her own ineptness at playing cupid ("Celery Root," "The Coles Party"). As a result, the score toggles between grandeur and snobbery like the characters themselves. Even when it goes into a more dramatic mode ("Emma Tells Harriet About Mr. Elton," "Emma Insults Miss Bates") there's still a subtle hint in the music that things will turn out for the better. And from all the lighthearted manner of the score, there's a brief diversion in "Gypsies," a short, dark piece heard when Emma and a companion are threatened.

Emma is on par with Portman's terrific *War of the Buttons*; both film and score are quite entertaining. It's scores like these that exemplify why the composer is revered in her profession. If John Williams has a sixth sense in knowing what film project will be a box office hit, then Rachel Portman has the same knack with knowing how to successfully score a novel (e.g. *The Joy Luck Club*). As her body of work continues to grow, *Emma* is further proof of why Portman is one composer to keep a close watch on for the future. **4** -Jack H. Lee

The Truth and the Light: Music from the X-Files • MARK SNOW. Warner Bros. 9 46279-2. 20 tracks - 48:36 • Let's cut to the chase. The title of this CD is "The Truth and the Light." The Truth is that this CD sucks, and the only Light thing will be your wallet if you shell out 20 bucks for it. A more appropriate title would be "The Best and the Worst of the X-Files." When you listen to the first half of the CD, you'll swear someone has swapped it with a Pink Floyd album: dreary, themeless, monotonous pot music. With a running time equal to an episode of *The X-Files*, the CD seems to be a "generic episode" score. The tracks average one to three minutes each, strung together into one long, 48-minute track, often with music and dialogue overlapping the cues. Yes, dialogue. Only five of

the 20 tracks have no dialogue—and one of those is the main title. The rest of the tracks are full of "greatest hits" quotes from every main and secondary character in the series (except the Lone Gunmen), making the CD owe more to the "Secrets of the X-Files" specials that reprise memorable scenes than a sampling of Mark Snow's best music. Most of the dialogue is mumbled (or even "Borgified") and repeats the show's popular mantras ("The truth is out there," "Trust no one," "Deny everything," "Apology is policy"). Some people can tolerate dialogue in a score (they no doubt love the *Apollo 13* and *Blade Runner* CDs), but only if you are De Sade himself will you be able to tolerate the screaming. Yes, screaming. At least three separate tracks have people screaming in pain.

Equally unforgivable is the absence of source information. Not only are all the tracks titled in Latin ("Absurbeum Maleficarum" or "Expatius Reductio," to make up a few of my own), there's no identification of which track came from which episode; I'm a huge fan of the show and especially Mark Snow's scores for it, and even I could only identify seven of the tracks' original episodes.

The second half of the CD actually does present some of the best of Snow's music, including the "train theme" from "Nisei" and "731" (tracks 13 and 20, both ruined with dialogue), the "vampire love theme" from "Three" (track 14, ruined with dialogue and also the same as Snow's music for the film *Caroline at Midnight*), and the theme from "Soft Light" (track 17, ruined with dialogue). Surprisingly (or not, rather), three of the best scores from the show are missing: the season-one "Mulder's theme" (as heard in "Deep Throat" and "E.B.E."), the "romanticized" version of the main theme (as heard at the end of "Jose Chung's 'From Outer Space'"), and perhaps the most touching score ever heard on television: the "gravesite theme" at the end of "Apocrypha."

In short, this is not a score album. This is a "gimmick CD." The last track even has a minute of silence in it to make you think it's over before it comes back with one final minute of "talk-music." You're better off buying \$20 worth of blank audiotapes and dubbing the music right off the show. Sure, you'll get dialogue and sound effects, but with the CD you'll be getting dialogue anyway, and only a fraction of the show's best music.

If you must buy it, here's how to program it. For a "dialogue-free" listen, program tracks 2, 9, 10, 12 and 15. For a "best of *The X-Files*" sampling, program tracks 2, 13, 14, 17 and 20. (Track 2, by the way, is the excellent extended version of the main theme. It's the theme as it sounded in season one, not the current reverb remix.)

For those who like artsy "audio experiments," this CD isn't half bad. But for purists, it's a merchandising gimmick just like "Generation X Files," aka *Songs in the Key of X*. In fact, it should have been presented as a companion volume to that album and called "Talk in the Key of X." One track of "talk-music" would have been tolerable; 48 minutes of it is 45 minutes too much, and 76 minutes would have been cruel and unusual punishment. Mark Snow fans have been waiting three years for a pristine score album. We're still waiting. **2** -Trevor Ruppe

Escape from L.A. • SHIRLEY WALKER, JOHN CARPENTER. Milan 35773-2. 16 tracks - 34:04 • This album represents two fusions: a fusion of the music styles of Shirley Walker and John Carpenter, and more generally, a pleasing fusion of electronics and orchestra. FSM #72 had an article about composing the score, so I'll just try to describe the flavor of the album.

Shirley Walker gets the sole composer credit on 11 of the CD's 16 tracks. Aside from arranging all the music, she, not Carpenter, is responsible for the most of the synth grooves, as well as the big orchestra-synth fusions in the latter half of the album (and film). John Carpenter's two solo-credit tracks are almost traditional by comparison, emphasizing an old West parallel. In "Snake's Uniform" Carpenter's theme stands in righteous contrast to the surly Snake Plisskin, who is once again coerced into doing the dirty work for corrupt, hypocritical politicians. "Show-down," Carpenter's other solo-credit cue on the CD, avoids the Italian western cliché and uses harmonica and dulcimer for build-up as Snake cons several heavies into a gunfight.

Walker also composed a theme for "Snake," and that appears as the main melody in the action sequences, as well as assuming different guises in other cues. In addition to utilizing Carpenter's usual nervous rhythms, she

adds a more complex sound in which electronic and acoustic instruments have equal weight. To my ears, many recent scores have had the sound of their acoustic instruments washed out by bathing the mix with imitative synth sounds. Here, the "voices" are complementary and distinct, and we hear some unique, exciting combinations.

The first half of the CD strongly reflects the old Carpenter style, but with fuller arrangements. In "Submarine Launch" Walker puts her theme over that style for the CD's first action cue: "Sunset Boulevard Bazaar" is a twisty, exotic, ethnic-themed piece, probably saving us from even more song-plugs in the film. "Motorcycle Chase" is an ugly duckling, obnoxious to the hilt. Walker said that she might have gotten that sound from frogs, but I think of hogs... perhaps a sonic metaphor for the cycles.

The moods and sound palettes change quickly as Snake bounces from one situation to another. In the latter half of the CD, the orchestral forces start to dominate in a series of action-oriented tracks. The mood of the film is a little dark for typical action heroics, but the French horns burst forth anyway. I wish the last piece, "Crash Landing," which fades in the film, could have had a more final ending to finish off the CD. As is, it leaves me anticipating another track.

Milan's booklet is an 8 page fold-out, with excellent notes. That rarely happens on current soundtrack releases. Don't pick up the song CD by mistake! 4 -Tom DeMary

Mary Reilly • GEORGE FENTON. Sony Classical SK 62259. 13 tracks - 45:30 • It is a shame that George Fenton only seems to work on stinkers these days. If we were to look back we would see lasting collaborations with renowned directors making quality pictures such as Sir Richard Attenborough and Neil Jordan. Fenton has endowed great films with great scores, and even though he has recently scored high-profile films of less-than-high quality he is still writing good scores (Phil Joanou's *Final Analysis* is a case in point). And now from Stephen Frears, the director of the incomparable *Dangerous Liaisons*, comes *Mary Reilly*, a telling of the "Dr. Jekyll and Mr. Hyde" story from the maid's perspective, featuring Julia Roberts with an outrageous cod-Irish accent and John Malkovich struggling manfully in an attempt not to look silly. Fenton's score is a restrained affair with none of the histrionics and orchestral horsepower you might expect of such man-turning-into-monster fare. Instead he has written a number of delicate themes, often voiced by solo violin over subdued orchestra. This is not to say that it is a one-trick score. There is more turbulent material for Jekyll's darker side in "The Birth of Hyde" and "The Transformation" whilst "Mary's Errand" starts in a familiar way but soon becomes more sinister with cellos and basses driving it along. "Mrs. Farraday's" is for solo piano, something Fenton has displayed an ability for in the past ("Emilie" from *Dangerous Liaisons*). "It Comes in Like the Tide" is an elegiac piece with high string melodies that develop a darker tone; like many of the cues it hints at a sense of mystery without banging you over the head. It also never falls into that trap we expect now; that of indulging in post-Goldenthal brass clusters. Here I feel we can hear the essence of Fenton's unused score for *Interview with the Vampire*, and whilst I can see how it would not work with that film, it makes for fascinating listening, moving from the restrained beauty of the opening credits through the more mysterious and turbulent material, and returning to the restrained solo violin and piano in "Haffinger's" and the end credits. This is an excellent, varied score that is never overbearing, flashy or redundant, and it is unfortunate that it will probably be ignored along with the film it was written for. 4 -Iain Herries

Heaven's Prisoners • GEORGE FENTON. Debonair CDDEB1004. 12 tracks - 43:24 • Another George Fenton score from last spring, this is nowhere near as accomplished as *Mary Reilly*. For Phil Joanou, Fenton has written some memorable music—*Final Analysis* is for me a stand-out example—and I was expecting a thriller score for this Cajun pot-boiler along those lines. I was wrong. The first track immediately sets the tone: "Heaven's Prisoner's Front Title" begins with subdued high strings, piano and bass guitar, the strings building until a bass guitar rhythm kicks off, accompanied by guitar and Hammond organ, and it swings along quite nicely. The rest of the album alternates between the subdued strings and the bluesy, almost rock material. "Discovering the Wreck" is quiet and edgy, building slowly with bass punctuations up

to nothing—a drone really—before falling off again. There is nice material; in "A New Member of the Family" strings and piano build a nice melody along with restrained winds and guitar, and "El Cielo" builds on pleasant melodies with the piano and strings texture again. One of the things that does grab your attention, and occasionally make you wince, is the more aggressive material. "The Storm" starts with the strings again and drums soon kick in, the strings lapsing into one of this score's biggest problems—droning. There are other instruments swirling around the drone, but this seems to pervade above all else. You can imagine a storm when listening to this, but it's not a very exciting or dangerous one. "The Toot Chase" takes us back to the material from the main title followed by low-key rumblings and some noisy guitar and percussion interruptions which then stride purposefully along. A droning orchestra joins in, eventually building in intensity until the guitars shriek and we are into some furious guitar-driven chase music which grinds to a ludicrous howling-and-banging conclusion. It was at this point on my first listen that I felt myself shrink at the thought of the money I'd spent. But the album does pass by quite happily, and the strings and piano sections are pleasant; when the relaxed bass rhythms and Hammond return in "End Credits: Heaven's Prisoners," the momentary sickness caused by "The Toot Chase" passes, even if the build-up from the penultimate track ("Good Luck Bubba") is too sugary in its use of synthesized piano. When it's finished it seems that Fenton had some good ideas but didn't know quite what to do with them. The result is a hodge-podge; an entertaining hodge-podge, but a hodge-podge nonetheless. I do like a good amount of this disc, but there are too many occasions when I cringe to be able to recommend it with any real passion. 3 -Iain Herries

Rhodes • ALAN PARKER. MCA MCD 60024. 42 tracks - 72:29 • The BBC, along with WGBH Boston (you'd think that they'd have learned by now after so many collaborations), CBC Canada and SABC South Africa, having spent a fortune on the story of Cecil Rhodes, the man who tried to conquer Africa for Britain, and found that it was actually quite tedious, decided that what they needed to beef it up was big, continuous music. As a David Aaronovitch said in *The Independent* newspaper, "This is a Rhodes who can't take a leak without the assistance of the Vienna Philharmonic." Big the music is, original it is not. The main theme, presented in extended form at the start of the album, is in the same vein as James Horner's take on John Barry in *Legends of the Fall*, only with less tune and more cymbal crashing. There is a theme for the British Empire which is firmly in the tradition of Edward Elgar's, or maybe even William Walton's, kind of British patriotism. Whilst these themes may seem bland, or at least merely predictable, there is a theme which is far nicer: the "Into Africa" theme is far more adventurous, and so much more welcome when it makes return appearances throughout the album. Best of all though is the Jerry Goldsmith-style action music, firmly in the *Star Trek VI Total Recall* mold, even at times sounding like James Newton Howard's homages to this material in *The Fugitive*. It is a mixed bag to be sure, but it is nonetheless entertaining. The first nine tracks consist of more solid, stand-alone cues of reasonable length, ranging from an extended version of the Empire theme in "The Great British Empire" through the enthusiasm of the "Into Africa" theme in "Horse and Wagon," more contemplative moments in "Sad and Lonely," to the action of "Sandstorm" and the African voices and drums of "Jo'burg Skyline." Tracks 10-42, "The Cecil Rhodes Suite," comprise shorter cues all running together to form a 40+ minute seamless musical journey through the series, beginning with the main title proper and moving chronologically through the excitement of the "diamond rush," the wars with the Zulus, and onto the Boer wars, finishing with "The Death of Cecil John Rhodes" and "The Finale," reprising the three main themes to form a satisfying conclusion.

One of the score's strong points is the use of African music. Rather than attempt to imitate this, actual Zulu music was recorded, and then Parker composed his score around it, giving the ethnic segments a far more convincing feel. There are problems with this album, though; you do get sick of hearing the same old Goldsmith action licks over and over again, but this pales in significance compared to the horror that is track 29, "Rhodes Waits for News of His Troops." Why is it so bad? Well, it starts off

like previous action tracks but then turns into "Hand to Hand Combat" from *Jaws* and continues in this vein right up to the woodland shriek. It then wanders off vaguely for a bit and comes back to *Jaws* to do the climactic ascending brass, up to the point where the shark is blown up by Chief Brody—sorry, I mean to the point when something nasty happens to the British troops. This made me sink back into my seat the first time I heard it and it still has the same effect. It is a shame that a generally entertaining if at times unoriginal score lapses into a mere hack-job at various points. In the main, this is interesting stuff, if at times overbearing, and the African music is incorporated nicely. I just wish Alan Parker could have been more original with the rest of it. 3 -Iain Herries

Eraser • ALAN SILVESTRI. Atlantic Classics 82957-2. 12 tracks - 43:31 • Silvestri gives us a score here that is perfect for an Arnold Schwarzenegger big-budget summer blockbuster (i.e. it's loud). The score didn't get a good mix in the finished film and had a hard time competing with all the sound effects—so there's a lot of music here that you may have been unable to hear in the film. The disc opens with the track "Eraser Original Main Title," which is slower and more subdued than the techno-sounding main title which ended up in the film. The rest of the score seems like a combination of *Judge Dredd* meets *The Empire Strikes Back* meets *Die Hard* meets other stuff. The one main theme heard throughout, spotlighted in the track "The Eraser," sounds a lot like Silvestri's *Judge Dredd* theme. The other theme, for the Vanessa Williams character, is more out of his music from *Blown Away*, but with a more sultry female quality.

The bulk of the score is, of course, action music. If you know Silvestri's action style from *Predator* or *Judge Dredd*, this will be very familiar. There's lots of pounding rhythms to keep the score moving, but in the end, I'm afraid, it's just typical Silvestri. This is not necessarily bad, it's just nothing new—although the tracks "Cabin Raid" and "Dock Fight" do provide some enjoyment.

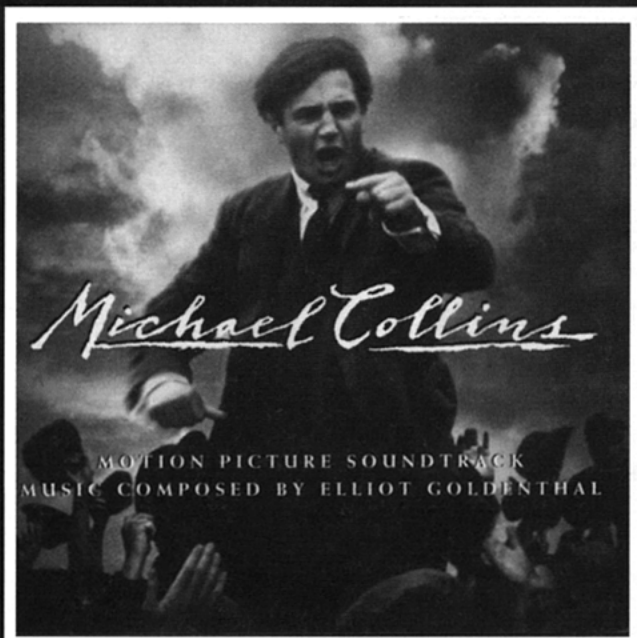
The one aspect of the score which doesn't fit at all is the "heroic" electric guitar. This idea was reportedly also featured in Silvestri's unused *Mission: Impossible* score, and if so it's easy to see why it was tossed out. The guitar may be appropriate for HBO Thursday Night Prime movies, but here it just puts everything over the top. If anything, it gives the *Eraser* score a Hans Zimmer feel, which some people may like, but I don't.

I like most of Silvestri's stuff, but this left me disappointed. When I first heard the score in the film (what little I could), I remember thinking that it was one of his best action efforts. But after several listens, it comes off as standard. If you have *Predator 2* or *Judge Dredd*, buying this won't give you anything you don't already have. But, then again, if you really like those, buy this because it's more of the same. 3 -Jason Foster

Selected Film Music • CLIFF EIDELMAN. 11 tracks - 33:09 • This disc is a promotional compilation of Cliff Eidelman's work produced by his agency, Creative Artists Agency. It covers a good deal of his best music from 1988 to present—in other words, his whole film career—most of which has been released commercially. The CD opens with music from the tender *Untamed Heart* and the main title from *Christopher Columbus: The Discovery*. Next come two more intimate tracks from the otherwise unreleased scores to *Leap of Faith* and *Nixon: The Final Days*. These are both short, but present a decent amount of thematic material. The program proceeds with the "Overture" from *Star Trek VI*; music from *A Simple Twist of Fate*; an orchestral/choral piece from Eidelman's first major score, *Magdalene*; and some moving music from the Holocaust film, *Triumph of the Spirit*. Next comes more unreleased music in the form of the uplifting finale from *Leap of Faith*, featuring the main themes from the film. The inclusion of this track alone makes this CD worth having. The disc closes out with more music from *Untamed Heart* and a track from *Now and Then*. This would make for a good commercial compilation as it pretty much shows what Eidelman is capable of. It would have been nice to have some of his fun music from *Meteor Man* or *Delirious*, but you can't win them all. For now, unfortunately, this CD is only available for promotional use within the industry, though it may very well turn up in the specialty outlets, so keep an eye out. 3 1/2 -Jason Foster

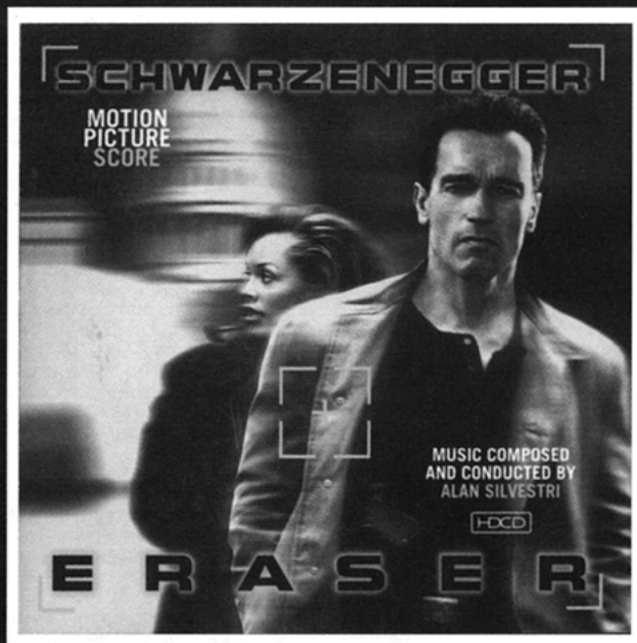
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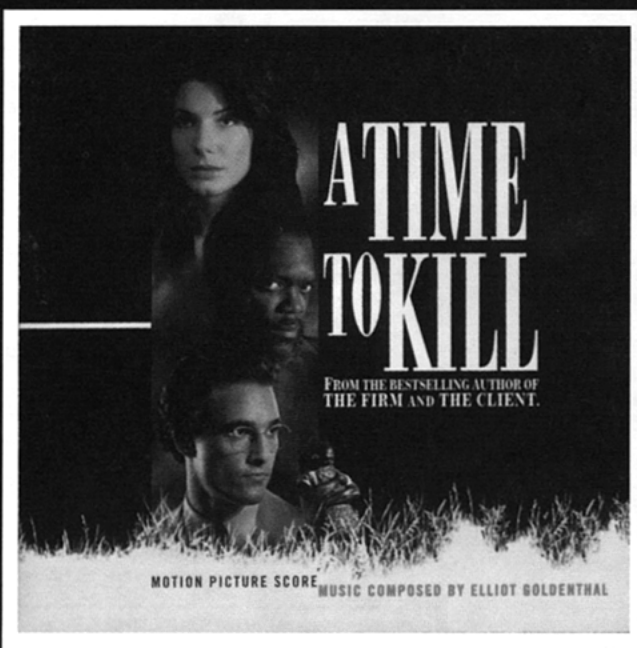


Music composed by Elliot Goldenthal. Featuring Sinéad O'Connor performing "She Moved Through the Fair"

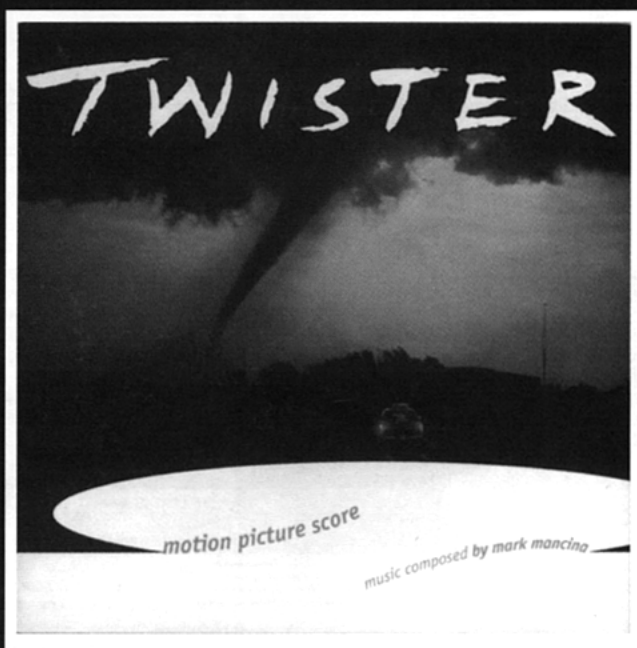
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- LITTLE SHOP OF HORRORS (ALAN MENKEN)
- LONDON SESSIONS VOL. 1, THE (GEORGES DELERUE, VARESE)
- LONDON SESSIONS VOL. 2, THE (GEORGES DELERUE, VARESE)
- LONELY PASSION OF JUDITH HEARNE, THE (GEORGES DELERUE)
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- MAN IN THE MOON, THE (JAMES NEWTON HOWARD)
- MAN ON FIRE (JOHN SCOTT)
- MASTERS OF THE UNIVERSE (BILL CONTI, ORIGINAL VARESE ISSUE)
- MATINEE (JERRY GOLDSMITH)
- MEMOIRS OF AN INVISIBLE MAN (SHIRLEY WALKER)
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- MISSISSIPPI BURNING (TREVOR JONES)
- MOM AND DAD SAVE THE WORLD (JERRY GOLDSMITH)
- MOON OVER PARADOR (MAURICE JARRE)
- MOUNTAINS ON THE MOON (MICHAEL SMALL)
- MR. WRONG (CRAIG SAFAN, PROMO)
- MY LEFT FOOT/ DA (ELMER BERNSTEIN)
- NAME OF THE ROSE, THE (JAMES HORNER)
- NIGHTMARE ON ELM STREET I & II, A (C. BERNSTEIN/ C. YOUNG)
- NO MAN'S LAND (BASIL POLEDORIS)
- NOBLE HOUSE (PAUL CHIHARA)
- OFF LIMITS (JAMES NEWTON HOWARD)
- ONCE AROUND (JAMES HORNER)
- ORCA (ENNIO MORRICONE)
- OUTLAW JOSEY WALES (JERRY FIELDING)
- PAPERHOUSE (HANS ZIMMER)
- PINO DONAGGIO-SYMPHONIC SUITES (VARESE CLUB, NUMBERED)
- PIRATES (PHILIPPE SARDE, VARESE ISSUE)
- PURE LUCK (DANNY ELFMAN & JONATHAN SHEFFER)
- QUEST FOR FIRE, THE (PHILIPPE SARDE)
- QUILLER MEMORANDUM, THE (JOHN BARRY)
- RACE FOR THE YANKEE ZEPHYR/ THE SURVIVOR (BRIAN MAY)
- RAGE IN HARLEM, A (ELMER BERNSTEIN, SCORE ALBUM)
- RAIDERS OF THE LOST ARK (JOHN WILLIAMS, POLYDOR)
- RAMBLING ROSE (ELMER BERNSTEIN)
- RAMPAGE (ENNIO MORRICONE)

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- RED HEAT (JAMES HORNER)
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- RETURN TO OZ (DAVID SHIRE)
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- STAGECOACH/ TROUBLE WITH ANGELS (JERRY GOLDSMITH)
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- SUMMER STORY, A (GEORGES DELERUE)
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- WHITE FANG 2 (JOHN DEBNEY, PROMO)
- WHITE MISCHIEF (GEORGE FENTON)
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- WILLOW (JAMES HORNER)
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